VARIETY NOW 15c

SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

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STOCK BURLESQUE MENACE

Reporters and Social Deb-Snoopers Going on Magazines' New Staffs

Thousands of manuscripts are floating around, still some of the leading magazines are finding competition so keen and the reading public so particular that for the first time they are going newspaper, establishing staffs of reporters.

"Vanity Fair" and "The New Yorkers" are the most conspicuous in the reportorial move. Former is going after newspapermen in a big way, offering contracts to some. Burton Davis is the first to go the "Fair's" way. He is on a salary until June. Then, if the outcome is successful, he will be given a term document and increase.

"The Yorker" is specializing in clubs with writing inclinations. These snoop around in an old "Town Topics" manner for smaller items of

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In the Sticks

Denver, March 3.

John Micheletti, killed in an auto accident, owned the Comet, neighborhood house here. His widow, Frances, sold the theatre to Mrs. Clara Moidel for $6,000, $4,000 cash and a note for the balance.

Mrs. Moidel is now suing for the cancellation of the note and for $2,000 additional, claiming the gross was exaggerated.

Says it was represented as $450 a week, but has been nearer $250 since she took it over. Claims passes were used freely during the time she was investigating it with buying intentions.

Beverly Off Apple Peddlers

Beverly Hills, March 3.

Beverly Hills is the home of screen stars and not of screen or other unemployed. No room for them.

First application for an apple stand there was turned down with reason given:

"We have merchants here already selling apples."

Buddy Rogers Tries Star Comeback with Bass Voice

Hollywood, March 3.

With Paramount taking Buddy Rogers down from star to featured billing in billing for "Lawyer's Secret," the actor is trying to pitch to another type.

He is changing his personality and character as much as possible, and affecting a bass voice in hopes of regaining star rating.

SHOW BOAT ON HUDSON

Up-State Stock Mgr. to Put Craft In Service May to Nov.

Poughkeepsie, March 3.

Tom McElhany, part owner of the Playhouse stage stock, has a plan to run a showboat on the Hudson. "The Thespis" has been purchased, and it is McElhany's intention to put it in service in May. River towns will be played until November.

Boat will seat 1,200.

OLD WORLD MEN HOLD 'WAKE' OVER SALE

Hollywood, March 3.

Former New York "World" men in pictures here, with Winfield Sheehan heading the list, have set a wake Thursday night (5) at the Roosevelt hotel. Purpose is to mourn sale of the "World" papers to Scripps-Howard.

Dudley Nichols, Courtenay Terrett and Oliver Garrett are in charge of arrangements. Group also includes Joseph Johnson, Fox exec.; Ralph Block, Harlan Thompson, Luther Reed, directors; Quinn Martin, Arnold Price, Wells Root, Joe Jackson, Sam Small, Louis Weitzenkorn, Will Johnstone, Tom Geraghty, Jack Francis, Joe Shea, Joe O'Neill and Harvey Thew, mostly writers.

Producer Pole-Bound With Only Eskimo Juve

Los Angeles, March 3.

World's only Eskimo juvenile lead (or so they say) left with Ewing Scott last week for Point Barrow, one of the northernmost locations in Alaska. From there they will fly near the North Pole to shoot the first Arctic all-talker drama.

It's an independent production, to be known as Scott-Arctic Prods., with the rest of the cast to be recruited in Nome and Juneau.

Roy Classki, cameraman and sound recordist, accompanied Scott and Wise into the Arctic zone.

Scott has a rep as an explorer.

DIRT SHOWS MAY BRING CENSORING

Burlesque with Its Reputation and General Disfavor Locally Anywhere May Be Given Notice by Remainder of Show Biz

INVITES BLUE-NOSES

Lightly regarded by the other branches as just the harmless black sheep of the show business family for the past few years, burlesque now takes on a darker significance. The other members of the theatre clan have commenced to regard it as a menace.

As a result, an organized warning to stock burlesque operators all over the country to effect that continuance of their present no-limit strip that dirt shows may not only kill burlesque but also do irreparable damage to the rest of show business, is imminent.

Possibly disastrous blue-nosed local meddling and censorship are feared. With its coming the show business in all branches would be up against the toughest morality battle it has yet to face.

Executives of two major vaude-

(Continued on page 41)

FUNERAL SERVICES ON FILM FOR GOV'S. FAMILY

Cheyenne, March 3.

Quarantined in their home, the family of Gov. Frank C. Emerson were unable to attend his funeral. Pictures were taken of the rites and shown to the family.

The state of Wyoming paid for the filming.

Sorry Legit

As another indicator of too many legit theatres on Broadway, through the many dark ones all houses all season, comes the possibility of a flock of stock burlesque shows on 42d street, in legit houses.

Two are now set, at the Republic and Eltinge. Others reported as stock burlesque prospects are the Liberty and Lyric.

Stock burlesque as operated just now in this country is the lowest form of stage entertainment.

Rather "Hot" Entertainment for Dinner, with Pres. Hoover Present

Washington, March 3.

President Hoover and his White House correspondents are viewing each other askance these days—because of a dinner given by the scribes, when a lot of loose entertainment was set forth in front of the Chief Executive.

It will be many a day before all the stories of this particular dinner are told. It has become the basis of Bob Heinl's radio business letter, a piece of correspondence that goes to some of the best known journals in this country.

In that letter Mr. Heinl has this to say:

"A feminine singer, which Columbia offered, doubtless would have gone big in a New York night club, but this entertainer, wriggling her hips in a suggestive manner, was decidedly out of place at a dinner

(Continued on page 71)

CENSOR AS MANAGER

Suburban Lady Will Mitt Her Society Friends

Chicago, March 3.

Down in the history books goes the first instance of a picture censor being appointed to an official position with a picture house circuit.

New managerial directress of the Essaness Theatres' Lamar in Oak Park, Chicago ritz suburb, is Mrs.

(Continued on page 70)

CRAZY CHAMPS WITH CHUMP TALENTS

Chicago, March 3.

American public, with a peculiar psychology apparently unexplainable, is going stronger and stronger for freak endurance contests.

Just what it all means, even to the champions of the various ideas, no one seems to know except promoters. Throughout the land they are using any and every scheme, along these lines, to draw crowds and money.

Some of the more glaring contests include:

Rolling pin throwing contest, won a short while ago by Mary Pionteck, of Greenfield, Mass., who tossed the dough roller 225 feet and came within a foot of hitting the bull's-eye.

Ice sitting contest. Lucas C.

(Continued on page 70)

Jimmy Walker's Coast Visit in Chaplin Home

Hollywood, March 3.

Mayor Jimmy Walker is expected here to spend his forthcoming vacation. The Walker local home will be the Charlie Chaplin mansion. Chaplin tendered it to the mayor before leaving New York for his European trip.

The trip west should start from schedule by March 10. Accompanying the mayor on a special car will be Mr. and Mrs. A. C. Blumenthal.

FATHER'S LESSON IN ECONOMY FOR SON

Strangest birthday gift, manufactured through a freak and presented by a father film executive, drawing $50,000 a year, to his son as a lesson in economics and to emphasize depressive times, was delivered Saturday under auspicious circumstances.

While a cameraman from Warners recorded the affair for the private projection of the youth's family and friends the father, an important diplomat in film circles, drawing only a percentage of his pay from the Warners, unwrapped the strange gift.

A two-year-old gray felt hat, purchased and worn by Dad until it almost fell apart, was the trophy received by the son,

The hat received by the lad, however, fitted his tiny head perfectly, and, were the secret not revealed by a dry cleaner, it would have passed for new.

Dad had ordered the lid cleaned and fixed up for himself. When it came back it was in perfect order. But the size had shrunk from adult to juvenile. So why, argued Dad, should a father spend 10 iron men for a lid for a kid when a cleaner can do such a good job?

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Patricola's Spaghetti Style in China Caused Riot by Italians

Shanghai, Feb. 6.

Much has been said about extra territoriality rights in China. All of the major powers have sent armed forces here to police the foreign settlements, yet these very soldiers and sailors, supposed to be representatives of their governments and examples of good behavior, might be cited as an .xcellent reason why China should reclaim all of the concessions.

When "Beau Geste" was screened at the Carlton, Shanghai, the French started a riot. Police quelled the disturbance and the film continued to excellent business.

Later "Street Angel" was at the Capitol, in the same city, and 25 Italian sailors from an Italian man-o'-war attacked the house, demanding the film .rom the manager while holding guns pressed against his head. They grabbed two reels, burned them in front of the Capitol and sang Fascisti songs 'o indicate their disapproval.

Harold Lloyd's films are usually considered mild and inoffensive enough for any place, but when "Welcome Danger" opened at the Grand, Chinese started a riot and forced the theatre to pull the picture. Later the natives boycotted this house.

While "Three Sisters" at the Pavilion in Peking, the Italian marines guarding their legation, seized the film and destroyed it—because they didn't like the way Tom Patricola ate spaghetti on the screen. More recently the French soldiers from their legation attacked the same theatre because they objected to parts of "Hot For Paris."

Being an exhibitor here is sometimes hazardous. Military authorities of foreign powers only incite a tendency toward frequent disorders by their failure to observe a policy of non-interference; the very prerogative which they demand from all other nationalities.

FILM PAPAS CONTROL UNIQUE COAST SCHOOL

Hollywood, March 3.

A rights-for-fathers movement stampeded the annual election of the Progressive School of Los Angeles with result that an All-Papa ticket snowslide to power for the current year. B. P. Schulberg became president, succeeding Mrs. B. P. Schulberg, and Clinton Wunder was elected vice-president. M. C. Levee is treasurer.

The school, in its fourth year, has some 90 pupils ranging from 3 to 15 years in age. Many scions of the cinema among them.

Whether the poppas or the mommas sit in power officially probably makes little difference, as the school's policy is that the youngsters dictate the curriculum. If a kid wants to know what makes electricity, a trip is arranged to the nearest power works and it's explained. If he wants to know about the moon they take him up Mount Wilson to look through the telescope.

Kids are on their honor not to ask what makes candy sweet oftener than once a week.

The pay-off will be when some youngster asks where money comes from. They'll either have to run an excursion to Washington or take him home to dad.

Glendon Busted

Los Angeles, March 3.

J. Frank Glendon, actor, slid into bankruptcy from under $33,517 in debts last week.

His big item is $26,000 on notes given Master Pictures in 1920. Hollywood bank loans the following two years account for $6,250 more. Glendon lists as sole assets three hats, three suits and three pairs of shoes, all worn.

Every Man Is a Volume If You Know How to Read Him

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Another Shakeup

Hollywood, March 3.

One of two janitors in a studio was fired. A few days after he was out, a phone call for him.

"He ain't here," answered the remaining janitor.

"When will he be in? came from the phone.

"I don't think he'll be back here again—there's been a shakeup in this department," answered the broom pusher.

L. Barrymore Oke As Actor at Metro, But Too Slow Director

Hollywood, March 3.

Lionel Barrymore, whose contract as actor-director runs to August, will not meg anymore for Metro. Studio will keep him on the acting end.

Inside is that studio considers Barrymore takes too long on shooting.

Negri for Radio?

Paris, March 3.

Pola Negri may go back to the United States to make a picture for Radio. A contract from this company awaits her here, the deal reported to be for one feature plus options.

Miss Negri has been away from American pictures for about five years. Her last effort on this side was a French made silent film. She has yet to make a talker.

EX-CHORINE'S FINIS

Hollywood, March 3.

Velma Valentine, engaged originally as a chorus dancer during the musical days and retained by Radio for parts, is through at that studio and will return to New York.

Studio bought off her contract, which had still four months to go.

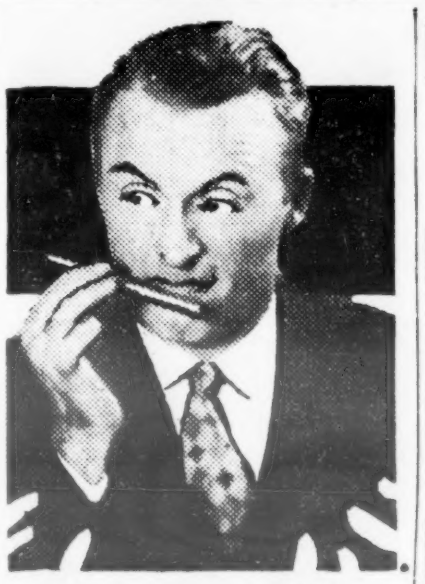
Fairbanks in Europe

Hollywood, March 3.

Joan Crawford and Douglas Fairbanks, Jr., are planning another vacation, but this time to Europe.

They will leave in about a month or six weeks, to be gone two months under plans.

It's the couple's first trip abroad.



WILL MAHONEY

In Earl Carroll's "Sketch Book."

The Washington "Daily News" said, "Will Mahoney is nothing short of stupendous. He is, literally, the show. He is a great comic, a great hoofer and a great performer."

Direction
RALPH G. FARNUM
1560 Broadway

NUMBER OF CONTRACTS TO RADIO'S PLAYERS

Hollywood, March 3.

Edna May Oliver has gone under a hard and fast agreement to Radio Pictures for four years. It is understood Radio contemplates a Miss Oliver build up as an eccentric comedienne.

Several of the Radio Players have received term contracts. They bind the artists to Radio exclusively.

Irene Dunne is on a two-year agreement; Lowell Sherman has three more Radio pictures to make; Dorothy Lee is in for four years; Mary Astor, John Darrow, Roscoe Atez, Ricardo Cortez and Claudia Dell are others bound to Radio.

Easy Judges?

Galveston, March 3.

King Vidor and John Held, Jr., have accepted invitations to serve as judges at the international beauty pageant here June 13-17.

Vidor and Held helped pick 'em in 1929.

Miss Skipworth's Film

Alison Skipworth, legit, goes talker in the Nancy Carroll-Frederic March "Between Two Worlds."

Picture, with Edmund Goulding directing, starts next week at Paramount's Astoria studio.

Actresses and Babies

Film actresses with young children and who desire to keep it a secret, have a most trying time. Almost every chatterer or fan writer wants to, one time or other, write about the children of film stars.

These writers are always requested to refrain from the child subject, but when they are intent enough and have been refused more than they stand, they seek retaliation on the stars who wish to keep their children from being publicized.

Recently a woman writer with a story of a star told her of her intention to mention her five-year-old daughter and would like some data about the youngster. The star informed the writer she did not wish her child mentioned.

The writer informed the mother through the press department if no information about the child was forthcoming, she might insinuate in her story that the child was a defective, about whom it is necessary to retain secrecy.

The same thing has happened to others with young children.

It seems that the only chance stars and their babies have of being unmolested is to allow the picture writers to get a baby story off their chests. The Barrymores' baby is said at the present time to arouse less interest than any other star's child, because its advent was broadly publicized and anything at all about the child allowed to get into print.

MURNAU MUST RETURN

Leaving U. S. For Germany and Probably Ufa

Hollywood, March 3.

His immigration permit expiring soon, F. W. Murnau, who made "Tabu," the South Seas picture taken up by Paramount for release over here, is going back to Germany and probably Ufa.

Murnau leaves here for New York the end of this week and will stay for the premiere of "Tabu" before boarding a boat.

WEATHER

London, March 3.

Last few days have seen snow and sleet in London, the heavy weather working against theatre attendance

Paris, March 3.

Weather this week cold and threatening.

Sunday brought an afternoon snowstorm, cutting the evening theatre attendance in half.

Felix's "Leviathan"

Seymour Felix is in New York with a camera crew, taking atmosphere shots for a Fox sea picture. He'll return to the Coast in three weeks to start work on the talker proper.

Tentatively titled "Leviathan," it is Felix's second assignment under his director's contract with Fox.

Proposals—Bandits—Smiles—and Fan Mail, Girl Cashier's Routine

Camera Man

Hollywood, March 3.

Advent in pictures of Bobby Coogan, Jackie's five-year-old brother, was so propitious.

Director was trying to get Bobby to do his stuff, but the kid was obstinate, finally breaking into tears. After a lot of cajoling the kid finally blurted:

"I don't want to be no actor. I want to turn the handle."

Studio Restrictions Aimed at Film Players' Ether Money Probable

Hollywood, March 3.

Broadcasting by picture stars for relatively negligible pin money or glory, in the guise of publicity, has the studios worried to the degree that a restrictive clause against etherizing may be inserted in all contracts.

As with one film chatterer, the lure of much free advertising is said to be of little value and possibly negatively reacting through promiscuous and inane microphone "interviewing." It might mean something for the chatterer who is broadcasting, but the $2,000 which is called pin money, which some of the stars receive for their contributions is not commensurate with their real worth, it's claimed. Chiefly a chisel by the commercial advertiser, cashing in on a dubious newspaper hook-up, with the stars (the real draws) collecting relatively little.

Producers are not irrevocably opposed to judicious either ballyhoo for their stars, but the commercial end makes it a doubtful proposition.

There's an element of altruism in this desire by the studios to restrict their stars, because of the element of protction to easily cajoled players who might undervaluate their microphonic services by being too promiscuous.

M-G Takes Helen Hayes, Gertie Lawrence Too?

Metro has closed a one picture deal with Helen Hayes, who is currently starring in "Petticoat Influence," and which show leaves the Lyceum this Saturday (7) to go on tour. Following the road dates Miss Hayes, wife of Charlie MacArthur, writer, will go to the Coast.

When Miss Hayes was on the Coast two summers ago, playing in "Coquette," she was rejected by picture men as a screen prospect.

Metro is also reported about to conclude a contract with Gertrude Lawrence. This decision will probably come from the Coast and a round-robin production meeting.

Mary Nolan on Stage

Hollywood, March 3.

Mary Nolan, out of pictures for the time being, went east Sunday (28), to open for Warners at the Mastbaum, Philadelphia, the following week as mistress of ceremonies. Booking, through Harry Weber, is for three consecutive weeks in the same house.

Following Miss Nolan into the Mastbaum will be Leon Janney, juve screen actor, for another three or four weeks, after which he returns here to go into "Penrod and Sam" for Warners.

Write, Star in Feature Probable for Paddock

Hollywood, March 3.

Charles W. Paddock, champion sprinter, may write and act in an Olympic Games' feature which Norman L. Sper is promoting.

Paddock is now married to the daughter of Prisk, the publisher of the Pasadena "Star-News," for whom he is writing a sports column.

Sper also states he has Paddock for syndication and not Christy Walsh as reported, with Paddock to work in on the Olympic Games' reporting.

Chicago, March 3.

A girl cashier for Publix-B. & K. deluxe houses here for the past 1[illegible] years has rolled up the following score:

Several proposals of marriage, all whispered through the small brass talking tube, and all turned down because B. & K. won't allow engagements made from the cages.

Created a following that nets her around 200 presents each year that run all the way from boxes of candy to gowns.

Received approximately 1,000 letters of thanks from patrons she had called back who forgot their change.

Interviewed, through the same talking tube, four potential bandits who from their conversation were trying to size up the chances.

Walking about Chicago streets and receiving "hellos" from hundreds of people who know her from selling ducats only.

Girl is Sarah Stewart, who completed 10 straight years of cashier service Feb. 21.

Fast Seller

Today she can sell ducats at the rate of 1,700 hourly, even when prices are scaled at 33c and 66c. More when the odd pennies are dropped.

Miss Stewart is methodical and has kept track of her boxoffice life. It reveals that 92% of the male customers, past 50, all using the following gag line when buying:

"Do you smile like that for everyone, or is that just for me?"

Cashiers, after about 365 days, can always spot counterfeit money the moment they touch it. All are instructed to study the daily bulletins from the main offices, telling numbers and denominations of phoney money in circulation at the time.

To keep attractive and thus comply with a strict B. & K. rule, cashiers spend $3 weekly at the hairdressers and $2 on manicurists.

Up until the past summer Miss Stewart wore long hair. She was forced to bob it because she couldn't buy a modern chapeau to fit. Previously was held as a B. & K. model with other cashiers instructed to look her over to see what the house wanted in cashiers.

Hours for the cage worker average six hours daily seven days weekly. Those making the greatest success pass up the night life entirely for the sake of the smile next day.

Miss Stewart served a year and a half at the Tivoli; three at the Chicago; five at the Uptown and is now at the Paradise.

Friendliness

Most of the marriage offers were made at the Chicago. Neighborhood houses find the men a bit backward on flirtations, but more deadly and persistent, many introducing their mothers and sisters in the hopes of an opening.

Biggest thrill in the job comes from the democracy shown by all the Balabans and their families who when visiting her house always chat. Same goes for the high execs.

Once, after a trip to the manicurist, Miss Stewart came in with her nails dyed the fashionable red. She was requested to remove it as not in keeping with the dignity of the house.

SAILINGS

March 7 (New York to Bremen), Richard Fall, wife and daughter (Berlin).

March 6 (Paris to New York), Mr. and Mrs. Gilbert Miller, Cole Porter (Bremen).

March 5 (New York to London), Clayton Sheehan (Europa).

March 5 (New York to Berlin), Mr. and Mrs. Robert Armstrong (Europa).

March 4 (Paris to New York), Charles Ahearn (Paris).

Feb. 27 (Capetown to London), Jay and Kaye, Jackie Marks, Luck (Windsor Castle).

Feb. 25 (London to New York), Jack Potter (Mauretania).

Feb. 25 (New York to Switzerland), A. J. Balaban (Bremen).

SWEEPING STAR BALLYHOO

Minors in Films at Large Salary, Coogan, Green, Searl, Barnes, Sidney

Los Angeles, March 3.

Paramount-Publix has submitted contracts with Mitzi Green, 10; Jackie Searl, 10; Jackie Coogan, 16; Carman Dee Barnes, 18, and Sylvia Sidney, 20, to the Superior Court for approval.

The okay asked for little Mitzi is on an amendment made last July to a previously approved contract, and incorporates the studio's exercise of its year's option at $625 a week, adding an option for an additional year at $1,250 a week.

Jackie Searl's contract covered his work in "Finn and Hattie Abroad" at $150 a week and a set of term options, first of which, six months at $125, has been exercised. Balance climbs to $300 for the fifth year.

The Coogan contract is between Paramount and Jackie Coogan Productions, and calls for $25,000 each for his work as Tom Sawyer in "The Adventures of Huckleberry Finn," production to start in May, and another Mark Twain story to be filmed this summer. Par has the option of using Coogan in a third picture to be made during the school vacation of 1932. The latter two stories are "Tom Sawyer Detective" and "Tom Sawyer Abroad," with the order of production not yet determined.

$1,250 Retakes

The 25-grand covers one week rehearsal and eight weeks work. Further time on a production gives Coogan $7,500 a week. If called for retakes he gets $1,250 a day.

Carman Dee Barnes gets $1,000 a week as an actress for a year starting March 31. Instead of the usual 40-week guarantee with the layoff in driblets if the producer wishes, the young lady takes two "vacations without pay" of 10 consecutive weeks each year.

Her vacations as an actress are her working periods as a writer. Paramount has the option of buying any screen original she writes for $5,000 and 60 days to think it over before deciding. In the case of published stories, Par and Miss Barnes will dicker on the screen rights, Par reserving the right to meet any outside offer in case they can't agree.

Four yearly options boost the actress $500 a week and as an author $500 an original.

Sylvia Sidney is in her first six months at $500 a week on a contract signed in New York last December Optional six months at $750, then a year at $1,000, a year $1,500, a year $2,000, and a year $2,750.

All five contracts are set for hearing Friday (6).

Lonsdale No Garbo Fan And Won't Write for Her

Hollywood, March 3.

Inside on Frederick Lonsdale's quick trip back to London after visiting New York, was to confer with the Loew-Metro attorney and compromise his contract. The British playwright, averse to coming out here to write for Greta Garbo, who he deems incapable of properly speaking English, agreed instead to do one original for Metro and give it first call on his next two plays.

Lonsdale was to have visited California to write two originals on the lot, contrary to his later desires.

Family Affair

Anne Caldwell, former musical comedy book writer, has been on the Coast doing scenario work for someone. At present she is collaborating with Pat O'Dea. Latter is her son.

First time as far as known for a mother and son in a writing partnership.

Not Bothered

Hollywood, March 3.

The height of something or other is the case of Leslie Fenton.

He is working simultaneously in pictures at Warners and Paramount.

—From "Variety's" Hollywood Bulletin.

JILL MOORE AND RADIO

English Actress in New York Given Picture Agreement

Hollywood, March 3.

Jill Esmond Moore, English, now in Noel Coward's "Private Lives" in New York, has a term contract from Radio.

Miss Moore is due here May 1.

NOT TOO MUCH MOTHER, SAYS LILLIAN ROTH

Omaha, March 3.

"What do you mean, too much mother?" Mrs. Katherine Roth cracked when she and Lillian arrived for the girl to do her personal appearance turn at the World, referring to a story that Paramount dropped Lillian for that reason.

"We get along splendidly. Lillian gives me anything I want. I'll never try to advise her in love affairs again, because she feels so badly over one boy to whom I objected and who died four weeks ago in New York, but maybe she'll take my advice on financial matters since she lost money on some stocks bought against my advice," Mrs. Roth says.

"She wanted to test her box-office draw. That's why she left Paramount, where she was getting $750 a week, to get $2,000 a week at the theatres," Mrs. Roth states.

Later, Lillian said about the same thing, saying, "I must make myself so popular that every company will want my services, that is, want my services at my own price."

She said she and her mother were "in perfect sympathy" and also denied the "too much mother" yarn.

"This is the first time mother has been interviewed by newspapermen since I started acting. I'm greatly interested in what she had to say," Lillian said after a reporter for the "World-Herald" left.

Ordered to Studio, Out Of Play's Rehearsals

Metro has exercised an option it holds on Irene Purcell, ordering her to the coast.

Move meant Miss Purcell's retirement from "Something Borrowed," legit play in which she was to play the lead. Rehearsals were delayed until a new leading lady was located. Play is being produced by Ray-Miner Corp., Paramount subsidiary.

Sternberg's Beauts

Hollywood, March 3.

Josef Von Sternberg, Paramount director, was asked by the International News Service to pick out the six most beautiful girls in Hollywood.

His selections are Marlene Dietrich, Greta Garbo, Lily Damita, Clara Bow, Frances Dee and Joan Crawford.

Fliesler Not In

Joseph Fliesler was erroneously mentioned as being connected with the 55th Street Playhouse and owning part of the film "Zwei Herzen im ¾ takt."

Fliesler is in on neither.

STUDIOS LISTEN TO SALES EXECS

East-West Confabs Cinch Necessity of Star System Revival for All Studios—Producers Selecting Stories to Fit Personalities

SAME AS SILENTS

Hollywood, March 3.

Selling of the forthcoming year's feature product will be almost wholly on a star basis. This is indicated by plans at all the major studios.

While return to the star system has been indicated for several months, it has recently been made more imperative at the recent east-west confabs between the producers and execs on the sales end. Message conveyed by the latter is that the picture situation has now reached the position of being "Who's in it?" over anything else.

Any recalling of the so-called "all star" (non-star) pictures of the fading silent days is out, at least for the coming year, according to indications.

Some traditions of the industry have been knocked on the head at these schedule conferences, the principal one being that with the exception of the star and perhaps the opposite lead, the remainder of the supporting cast has little or no drawing power at the box office.

Rearranging Schedules

It's the one name, with few exceptions, that brings them in, as it was in the silent heyday. And to answer this box office call the producers are arranging their schedules accordingly.

Currently the search for stories is to fit star personalities. The general plan of last year, getting the story first and the cast second, is now passe.

During the past few weeks numerous announcements have been made at the studio of stardom going to this and that player. Graduation from the so-caled feature list is all in line with the present urge to have names to talk about and to plug.

Only exception seen for the coming year is the case of the super specials, few of which, however, are planned. Such pictures as "Cimarron," it is accepted, will prove big irrespective of name values. But for protection whatever pictures of this sweeping type are to be made will carry a drawing name that will draw, although this name might not get top billing.

"MY SIN" TITLE FOR MISS BANKHEAD'S 2ND

Paramount has about decided upon "My Sin" as the title of its second talker for Tallulah Bankhead.

Miss Bankhead, an American girl taken into pictures by Par from England, has not as yet commenced her first picture.

Mae Tinee Drops Star Reviews As Invidious

Chicago, March 3.

Trend away from the "star" system of reviewing pictures is increasing daily, with the most important papers throughout the midwest dropping the 1, 2, 3, 4-star rating plan. Too many squawks from producers and exhibitors the reason.

Latest to go back to the straight story method is Mae Tinee (Frances Kurner) of the Chicago "Tribune." Reviewers are finally becoming convinced that the number rating is unfair to the picture and harmful to the reputation of the critic.

Royalty-Honored Film Stars Get Icy Snubs from L. A.'s Iowa 400

Obliging Hines

William Craft, directing "Waiting at the Church," Technicolor talker at Radio, told Johnny Hines to report this week in color makeup.

The actor arrived in blackface.

HARLAN THOMPSON OUT

Writer, Made Fox Director Few Weeks Ago, Quits Suddenly

Hollywood, March 3.

Harlan Thompson left Fox suddenly, over story differences. Contract had six more weeks to run, with Fox paying off.

Thompson had been made a director but a few weeks ago, when trouble first asserted itself.

Sophie Wachner, costume expert for Fox, is also off the payroll. Miss Wachner refused to accept a salary cut.

S-P'S CENT-A-MILE TO SCARE BUS LINES

Los Angeles, March 3.

The dollar day trick to boost biz has been tried by the Southern Pacific railroad the last two Fridays, offering 100 miles for $1 in any direction. Round trip Los Angeles to San Francisco was $10.25.

At the cent-a-mile rate the fare from Los Angeles to New York would be $32.67, but the bargain only was on the SP's Pacific system. Furthest eastern point was Ogden, Utah. One way to Ogden is $41.07. The special rate took customers there and back for $24.65. SP reports many rode the special to Ogden, tore up the return ticket and paid a straight fare the rest of the way east, $16.42 to the good.

The dollar days trebled traffic on all SP trains. They were staged to throw a scare into the bus lines.

Miss Sayres' Film Debut With Either-Or Contract

Los Angeles, March 3.

Introducing the Either-Or contract, invented by Columbia Pictures Corp:

Columbia is asking court approval of a contract signed with Loretta Sayers, 18, guaranteeing her either $75 or $50 for 20 weeks out of 26.

The $75 is when she is actually engaged in working. The $50 is when she is not actually working, but not actually laid off, either.

Nine optional renewals gradually work the either rate up to a $500 climax. Should Columbia hang on to Miss Sayers for five years, she apparently would continue to get only $50 when not on the set.

Evelyn Brent, Sue Carol Off Radio Player List

Hollywood, March 3.

Radio will not renew its options on Sue Carol, who went on a term optional there after leaving Fox.

Same studio will drop Evelyn Brent from its roll on completion of her current picture, "Traveling Husbands." This winds up a three-picture contract.

2 Legits Go Films

Harvey Stevens has accepted an offer from Paramount for pictures. Stevens is with the legit hit, "Tomorrow and Tomorrow" on Broadway.

Phillis Elgar, who appeared in "The First Mrs. Frazer," is another legit gone films, with Metro.

Jenie Jacobs attended to both placements.

Hollywood, March 3.

The society dowager here who stated that all persons connected with the coming reception to the King and Queen of Spain were "all socially prominent excepting, of course, the motion picture people," sums in a nutshell the attitude of the burg's codfish aristicracy toward the picture crowd.

Pictures have been an institution here for around 20 years and during that time some rather important men and ladies, socially, intellectually and otherwise, have been connected with the business. But so far as being recognized as social equals with the 400 from the cornbelt, it just hasn't been.

Dividing Wall

No tears are shed, however, by the picture crowd. They have their own social strata and can't be troubled by the standards of the self-elected social eclat.

Despite residence here for years and occasionally a mixing in the civic and political scraps, the film bunch is divided from the other Los Angelenos as if by a veritable Chinese wall. Picture social gatherings are for the profession only, and vice versa, and no one cares.

Occasionally there are civic events at which the picture folk are of necessity invited to take a part, but there's always a demarcation from the self-anointed ex-Middle Westerners.

Pickford and Fairbanks can be received by royalty in Europe, Chaplin can be given the Legion of Honor ribbon in France and be mentioned for a knighthood in England, but in the so-called society circles of Los Angeles they are "picture folk." A sneer goes with that.

In time the locals might outgrow this, just as the town outgrew those signs seen on apartment houses until about six years ago:

"No children, dogs or actors."

STREGER, LEGIT, QUITS GOLDWYN, DISSATISFIED

Paul Streger, legit producer, engaged earlier this season by Samuel Goldwyn as a production assistant, is out. He resigned last week, and will probably return to legit.

Reason reported is Streger's dissatisfaction at being left in New York, mainly on scenarios.

Halliday Vice Warner

Hollywood, March 3.

John Halliday will replace H. B. Warner in First National's "Upper Underworld."

Warner, now in "Reckless Hour" will not finish in time to start in the former picture.

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Screen Writers Want Liberty to Speak Freely Before Academy; Joint Meeting to Locate Why Not

Hollywood, March 3.

Seething undercurrent among the writers out here is that the Academy of Motion Picture Arts and Sciences is not the common meeting ground for the five factors of the industry—the writer, actor, director, technician and producer—and that the writer, of all, seems to suffer most if becoming too active in the affairs of the Academy.

The pride some members take in the statement that an actor, writer, director or technician can tell a producer what he chooses without fear or favor at their joint meetings of the Academy, is not borne out by the writers especially.

It is for this purpose that a joint meeting of writers and producers is slated for the near future to frankly determine whether a writer can air his peeve in the Academy without having it react negatively with the producer.

Only Arbiter

The conciliations (arbitrations) of the sundry committees, plus a mixed supreme court embracing members from all branches, is something which the Academy feels could only occur within its rooms. That the Hays organization could not handle these matters is explained by instances that where producers were involved with claims by the other members of the craft, there might be a fear that the Haysites would favor their own members—the producers.

Regardless of this altruism, aver some writers, the apparent camaraderie of producer with actor, director, technician or writers, while within the confines of the Academy's rooms, seems to work out to the detriment of the writers.

The director, if he's good enough, or the actor or technician, cannot be as quickly and decisively curbed as can the writer.

Hi-Hat Importations

Or such is the contention of the writers here in Hollywood, who have other grievances. Notably it's the one about the imported literary and dramatic names who come to Hollywood "to write for the cinema" in a hi-hat manner, getting fabulous sums, and ultimately wind up with some underpaid screen artificer doing the actual hack work to fix up something for which another or others received large sums.

Louis Bromfield's contribution to "Dracula," with none of it used but dearly paid for by Universal, is one instance. There's a case at another major studio where a story represents $100,000 investment through its manifold treatment, with finally a local hack, a pioneer from the old silent picture days, called in to salvage it.

When it came to the business details, the studio at first wanted him to work on spec, regardless of how much had been paid originally to the others.

Costly Mss. $750 Revise

Another woman was commissioned to jam in her special assignment into a week, getting $750 for that week's treatment, on a story which had been purchased originally for many thousands and which represented a sizeable literary investment.

The citation in "Variety" by one of the foremost local agencies that it can much more readily sell a New York or London literary import than any of the old-schooled, old-established screen writers, is a condition which sorely vexes the established screen writer.

Lloyd's Appendix and His "Call Me Flash"

Hollywood, March 3.

Harold Lloyd has bought "Call Me Flash," by Al Boasberg, Radio supervisior. Story was first submitted to RKO but turned down by them. It's a baseball yarn, with Clyde Bruckmann scheduled to direct.

Bruckman is now on loan at Radio, directing a picture for Robert Woolsey.

Starting date is uncertain. Lloyd's troublesome apendix may hold things up. An operation may be necessary.

There's Rain and Rain

Hollywood, March 3.

Rain scenes for Pathe picture were postponed because it rained.

Rain was the kind they get in California, where everything is bigger and better.

Overhead pipes had been installed for the London drizzly kind, and the director refused to take what nature supplied.

"Jinxed!" Says Brendel's Kicker, So Blows East

Hollywood, March 3.

El Brendel's kick in the eye had more effect on the kicker than the kickee.

Shoe that caused the damage was on the foot of Antoinette Moralles, Spanish dancer, formerly in legit, who was doing her first part in pictures.

Accident so upset the girl she went to a hospital for four days and then a train for New York, feeling that she was jinxed for further picture work.

Brendel is back in "Women of All Nations" wearing a bandage over his eye on which is plastered a gold cross. While he was in the hospital a gag was written into the script explaining the glim.

Young Cromwell's 2d

Hollywood, March 3.

Richard Cromwell, the kid and "Tol'able David" lead, set for the lead in "Fifty Fathoms Deep." Picture has been in process of writing at Columbia for four months.

"Fifty Fathoms" was first intended for Jack Holt and Ralph Graves. Neither is with Col now.

Paris for Color

Hollywood, March 3.

That thousand dollar bonus Fox gave Rowland Brown for his work on "Yellow," gangster story, is not all. Fox has granted him an indefinite Paris vacation trip. Basil Woon, who knows his Paris inside out, will accompany Brown.

Brown and Woon leave for New York Friday (5) to arrange passage.

There is a coming night life story which Brown will direct.

ALWAYS

The brook flows freely, the river flows swiftly, pushing everything before it, making new marks the same as we with our clean-cut comedy gags.

"Originators of Tintype Comedy"

(CHIC) (ROSE)

YORK and KING

RKO Direction LEE STEWART

STAGE IMPORTS WILL GO TO SCHOOL AT WB-FN

Hollywood, March 3.

When Warner Brothers-First National brings out new people from other fields, it will put them through the studio training school for talker technique the same as aspirants who are attending classes in hopes of a successful test.

This will be done with newly-signed talent even if the casting department sticks them into pictures before having a chance to graduate from the WB-FN school.

Polly Walters, from vaude, and Allen Lane, legit, just brought out under contract, are the first to double between sets and training classes.

Miss Walters, immediately given a part in "The Idol," is attending the training classes when not needed on the set, and Lane, put into "Reckless Hour," is doing the same.

Warners-First National feels that a lot of time can be saved and better results obtained if people from other fields are immediately instructed in picture work and angles instead of picking it up themselves as they go along.

Negotiations Fail

Metro's one picture deal for Hope Williams is cold. Miss Williams is currently appearing in "The New Yorkers," Broadway musical.

Reason the negotiations folded is said to be Miss Williams' asking price of $3,000 weekly, the studio deeming $1,500 sufficient.

Fox May Start Its Own National Radio Chain for Theatres Only

Fox may organize a national radio chain as a supporting group for its theatres and product, according to current talk. Idea mainly is to collate a group of smaller stations and have them operate in conjunction with the theatre division, although independently supervised on a local basis.

Harley L. Clarke, Fox president, is known to be largely interested in radio. He has expended large sums for research and laboratory work in the field of broadcasting, as well as Television. He owns or controls four or five mid-west stations. The latter may form the nucleus of the Fox radio system.

The plan of a national chain has been under consideration by the Fox management from time to time. Recently it was given impetus by an offer from certain West Coast radio interests to sell to Fox.

Fox's interest in a radio chain should it culminate into a national system is to be aimed primarily as local projects and away from commercial bases. The stations would be operated as adjuncts of the theatre and for the purpose of publicizing Fox entertainment and product.

Par and RKO already having their radio system affiliations, Par through CBS, and RKO through NBC.

Taylor's Flat Fox Salary; Percentage When at UA

Hollywood, March 3.

When Fox bought Sam Taylor's contract from United Artists, it also purchased a readjustment of the terms. Taylor is now getting around $3,000 a week, as against the 52-week contract for two years he had at $2,500 a week, against 25% of the net.

UA's arrangement with most of its stars, allowing them percentages, limited Taylor's activity. His last was directing Mary Pickford's "Kiki."

Par Drops Smith

Hollywood, March 3.

While Stanley Smith is appearing in New York with "You Said It," musical, Paramount has dropped the vocal juvenile from its studio roster.

At one time Smith was thought by Paramount to be a better bet than Buddy Rogers, but that was in the musical heyday.

16 Mm. at Home Films for Kids, Novelty—With Sophistication?

Confronted with dealers' pronouncements that the 16 mm. field is almost exclusively patronized by kids, theatre operating heads are beginning to take prolonged attitudes when viewing the home talker field. The feasibility of home talkers as manifested by dealers' interest has served to bring a new angle to the much discussed sophistication stage of pictures.

Kid interest in home talkers is admitted to be mostly from a novelty angle now. Its development is offering a serious thought for the theatre industry when and if cheap home talkers come into being.

Dealers see the world then catapulted into a buzzing catacomb of variegated miniature theatres that will be established in homes, building basements, roofs and living rooms.

There are instances already apparent from dealers' surveys to indicate strong adult encouragement besides for turning residences into kids' playgrounds. One of the most pointed concerns three Brooklyn lads whose parents built for them a miniature theatre in the basement of their home. All modern projection appointments have been put in. The films used by the boys is 16 mm takeoffs of regular talkers and rented from the dealers.

Sophisticated Films

While this particular instance is above average on home theatre cost it leads to a general run of families whom dealers indicate are constantly inquiring about similar, even if less expensive hook-ups.

Although no different film types are available for home use, the paradox is offered that permits children at home to view in privacy what close reformers and certain b. o. analysts alike have felt to consider a too sophisticated product.

This may mean that the privacy of the home shifts the grading viewpoint of filmgoers, but it also breaks wide open the probability that the kid problem is only a censor's bugaboo and to be worked out itself by simple evolutionary means.

3 START AT COL

"Miracle Woman" with Barbara Stanwyck Among Them

Hollywood, March 3.

"The Miracle Woman" with Barbara Stanwyck starts at Columbia Thursday (5). Frank Capra will meg.

"Red River Rogues" started Monday (2) for Buck Jones on the same lot. With "The Great Air Mail Robbery" well started, this makes more activity for Col than has been seen in a long time.

Writers Taking Thaw Before Jury on Claim

Harry K. Thaw's short career as a film producer in 1927, which resulted in several suits against him, came before the N. Y. Appellate Term last Thursday, when the court reversed a judgment in his favor in a suit by Arthur B. Reeve and John S. Lopez, story and scenario writers, for $2,750 for scenarios furnished under a contract by which Thaw was to pay $300 for the first plot and $250 each for 11 others.

The suit was dismissed in City Court on the ground no case had been made out, although Stuart Mack, who represented Thaw at the time, testified that Thaw had taken the scenarios home with him. He also said that Thaw had deposited $19,000 in the bank for his film enterprise.

The Appellate Term has ordered a jury to hear the suits on the ground that the jury might decide that Thaw's act in retaining a completed scenario, "The Ghost Finders," and 11 plots might be deemed an acceptance of the contract obligations.

Goldstone Stays

Richard Rowland denies either any let-out or resignation of Phil Goldstone as production overseer of Tiffany.

Goldstone will stay, and at no time, Rowland adds, has the subject of severance been broached from either side. The statement is in refutation to Coast reports that Goldstone was withdrawing from the company.

Par's Musical in June

Hollywood, March 3.

Paramount's revival of musicals will not begin before June, when a George Marion junior football story, starring Jack Oakie, starts production.

Meanwhile Par is waiting and observing what other studios will do.

Ned Marin Joins Par as Associate Producer—East

Hollywood, March 3.

Ned Marin joins Paramount as an associate producer. He goes east Sunday (8), to join the Long Island studio.

M. C. Levee is not becoming an associate producer, sticking to his studio management here. Levee states he wants nothing to do with the physical making of pictures, although he did something along these lines last week. This was what started the idea he'd become a supervisor.

U SIGNS BOY LEAD

Hollywood, March 3.

Unromantic side of film careers is revealed by Universal's contract with Bobby Nelson, 9 years old, signed for the boy lead in a U short series. Bobby's first has been completed.

Kid gets $125 per short for the first five, then $150 for the next five, with 30-day no pay interludes between pictures.

On a maximum of 67 weeks possible, Bobby's average weekly pay would be $20 weekly.

Dickenson Defnedant In Promise Breach Suit

Topeka, March 3.

Glenn W. Dickenson, president of Glenn W. Dickenson Theatres, Inc., is named defendant in a $150,000 breach of promise suit filed by Dolly Arney, 17, winner of several beauty contests.

Miss Arney charges that Dickenson falsely informed her that he was unmarried and obtained her consent to make a trip to St. Louis with him after promising to marry her. The suit was filed through Mrs. Addie Arney, the girl's mother, living in Kansas City.

Dickenson, who refuses to comment on the matter, is head of the Dickenson circuit of theatres, with houses in Manhattan, Independence, Lawrence and Hiawatha.

Novello's 1-Year

Hollywood, March 3.

Ivor Novello, England's champ matinee idol, who also dabbles in playwriting, songwriting, publishing and producing, has received a one-year contract to act and write for Metro. Option on a second year gives him a chance to direct if taken up.

Novello landed here from the east today. This is his second American picture contract. He was with D. W. Griffith in 1923.

"Annabelle" Next

Hollywood, March 3.

Jeanette MacDonald leaves here today (Tuesday) for New York for a brief vacation and to sing on a commercial radio hour March 11.

She is due back here by March 25, at which time her next Fox picture, "Good Gracious Annabelle," goes into work.

ELECTRICS TAKE STAND

World Wide May Take in Tiffany; $2,500,000 Cash; Hammons-Young Deal

Just $2,500,000 in cash and an individual arrangement with L. A. Young, is E. W. Hammons' offer to consolidate Tiffany with Worldwide-Sono Art. Early this week, following a series of conferences among the principals, it was stated by several of the interested parties the deal is practically closed.

Lack of finance to continue the last half of the 30-31 production schedule is revealed as having precipitated the Hammons offer. Before this producers, in an effort to encourage Tiffany, pledged themselves to play what totals about $2,000,000 in its bookings.

The entrance of Richard A. Rowland as general overseer following the big circuits gesture has been interpreted as a move by the producers to further aid Tiff back to its feet.

A complete buy-up by Hammons upsets this belief, since even before the closure of the deal it is admitted Rowland's status in Tiffany thereafter is dubious. Grant Cook, it is said, will be out if the Hammons deal is consummated.

Worldwide, a Hammons subsidiary, alone figures on the record of the deal. Educational remains apart. A consolidation will not involve the title of the short subjects company.

Paramount within the week will announce Richard A. Rowland has joined its production organization as an executive. Adolph Zukor, personally, handled negotiations with Rowland, after the sale of Tiffany to Hammons was assured.

L. A. Young is reported to have between $6,000,000 and $7,000,000 in Tiffany. It is understood that while he is not to participate in Hammons' initial outlay another agreement protects a part, if not the whole, of the Young investment.

Grant Cook Tuesday afternoon denied everything.

Sharing Agreement by Col-WB on Stanwyck

Hollywood, March 3.

An arrangement between Warner Brothers and Columbia to share the time of Barbara Stanwyck in pictures for both studios has just been completed, with Columbia reported receiving quite a sum in the deal.

Under the agreement, Miss Stanwyck will do "The Miracle Woman" for Columbia, starting immediately, and then go to Warners for "Night Nurse." She then returns to Columbia and will do three pictures before returning to Warners. The WB five-year contract with her starts after Miss Stanwyck finishes with Columbia.

Miss Stanwyck will then remain at Warners, but Columbia has the privilege of calling her back for two pictures. Columbia can exercise this privilege up to Aug. 14, 1932, at which time its original contract with the player runs out. It was Miss Stanwyck's contract up to this time which Warners purchased from Columbia.

"Great Lover" for Menjou

Hollywood, March 3.

Metro has the Leo Dietrichstein play, "The Great Lover," on the fire again, after reviving it and then dropping it.

Studio now considers it a natural for Adolphe Menjou and has thrown the script to Larry Weingarten to supervise.

THEREMIN CHILLS

RCA Abandons Hope of Putting Over Novelty

Theremin, the musical instrument, is being discarded by Radio Corporation. This decision, it is learned, is reached after efforts to plug the unique air apparatus failed.

Inside it is said the inventor interested RCA largely because of enthusiasm manifested by women's clubs. According to reports the inventor was given an initial payment of $100,000, with more to come if the instrument proved successful on the market.

All kinds of plugging in national broadcasts failed to bring sales. Outfit was finally decided to be little more than a novelty and too expensive to produce as such.

W. E.-DE FOREST CLAIM EDGE IN REIS VERDICT

The Federal Court of Appeals, Circuit, Philadelphia, yesterday handed down a decision reversing the finding of the lower court and declaring that the Reis patent is not infringed by Western Electric in its manufacture of talker equipment.

Court held that the case of the Stanley Co., in which W. E. was the real defendant, did not warrant belief that Stanley, by using W. E. equipment, had infringed on the Reis patent.

General Talking Pictures (DeForest), on the other hand, sees the sunny side on the interpretation that the validity of the Reis patent was upheld.

The higher court ruling means a reversal of the decision of former Federal Court Judge Morris that the Reis patent was infringed. This was of chief interest to Western Electric.

Regarding the Reis claim, the decision reads: "We refer to this in order to now dispell any impression that the patent here involved is the foundation stone, so to speak, of the talkie movie art."

General Talking Pictures is permitted to ask the Court of Appeals to review its current findings.

Nathan Burkan Better

Nathan Burkan is up and around in his New York City home, after quite a siege of illness.

Shortly the attorney expects to go south for a few weeks, then returning actively to his offices.

WANT PRODUCT OR WILL MAKE OWN

For Non-Theatrical Wiring—Hotels at Present Principal Argument Between Big Electrics and Picture Producers

SHOWDOWN AT HAND

American electrics, in one lightning-like flash, have revealed to the American show world their intentions. If the show business does not want to follow electric instructions then the electrics will individually invade all phases of show business.

Western Electric is counting upon $10,000,000 as only an initial expenditure in setting up its own picture producing organization. General Electric is already in such a position through its Radio-Keith-Orpheum affliations.

Controlling every form of communication, except newspapers and films, the American electrics, through their spokesmen, David Sarnoff and J. E. Otterson, are said to have left with the Hays organization the first definite record of their plans for filmdom.

The crisis long anticipated but mysterious because of show world's puzzlement over a criss-crossing of

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WB Board Changes Are Expected by Raskob-Dupont, If Sitting In

Elimination of deadwood, now serving as proxies for the Warner Brothers, that would in turn place them in control of the board of directors, is reported in a final quest by J. J. Raskob and E. DuPont before becoming physically identified with the Warners organization.

The change might clip the brothers' power as governors but, if made, will retain them in their present seats as actual operators of the entire WB business.

Economies and retrenchments affected by WB, right down to every dept. are highlighted by the abandonment of one set of exchanges. This in itself means an annual saving of $2,000,000 yearly, it is said.

The three directors reported regarded as set for weeding, if the Raskob-DuPont combo is to lend its name to the WB directorate, are Waddell Catchings, former Goldman Sachs head; Moe Mark, and Morris Wolff, who date back to the time when the Warners acquired the Stanley circuit.

Hays Ban on Horizontal Clinches; Up-and-Up Okay If on Up-and-Up

Hollywood, March 3.

Hays office war on "salacious" poster advertising has resulted in new orders from execs to the Warner-FN publicity department.

Bert Longworth, who photographed players in poses afterward used on 24-sheets, was told to cut out all horizontal clinching. Vertical clinches are okay if the man and woman are properly dressed.

Girls' legs, bare or stockinged, must not show more than a scant few inches above the knee, while other parts of the body must not be unduly displayed. Liquor drinking must be toned down.

Outside of these, Longworth can use whatever s. a. poses he can think up.

60,000 Depression Cures In U Prosperity Contest

Hollywood, March 3.

There are at least 60,000 persons in the United States who have remedies for the present depression.

This is the number of letters received by Carl Laemmle, who offered two $25 prizes for the best ways to bring back national prosperity.

Number of replies was so big that Laemmle has increased his prize award by another 25 at $10 each. Task of picking out the best 27 is now on.

Par Decides on New Star Making, With All-Star Talkers Meanwhile; In Heavy on Stories—Direction

Parlor to Horse

Hollywood, March 3.

Loretta Sayres, Larchmont, N. Y., society girl under term contract to Columbia, will soon get her first taste of picture work.

It will be in a Buck Jones horse opera, "Red River Rogues."

Paramount believes it has solved its star worries. It is dedicating the remainder of 1931 to a constellation hot house, from which it expects will bloom 10 fully matured names that will be big bets at any box office in 1932.

Currently Par is bridging the chasm and reversal in its early production plans, due to raids, by a two edged move designed to top competitors' soloing stars in their productions. Paramount is going in for all-star programs. This means it's heavier talkers in the new lineup, to be announced at the sales convention in Atlantic City in April, will each have from three to five worthwhile names.

Special emphasis will be laid on stories and direction, especially the former. It is hoped that the very merit of the production will compensate for the loss of the individual weight of any star.

Behind the move which, it is understood, was primarily responsible for the special session of Paramount leaders in Kansas City last week, is the angle to replace the jewels lost from the production tiara through inroads made by the Warner pluckings.

Orders for special build-up have been given certain players who now have but feature rating. Their work during the next few months will determine their status. Paramount figures that unless unique, a player isn't made a star over night; that

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SEX STUFF AND SAD FINISH TIRING?

Minneapolis, March 3.

Local managers and publicity representatives assert that the public has been fed up on too much sex stuff and too many unhappy endings and is not falling for the sensational love stuff any more.

The tip-off occurred when "The Easiest Way," with its sex angle sensationally featured in publicity and exploitation, did a brody. Prior thereto, sex was being played up to the extreme limit in newspaper and other ads in the face of a weakening public response.

Recognizing the loss of effectiveness in the sex come-on and fans' apparent inclination to steer clear of the eternal triangle, fallen woman and straying girl themes, Gordon Greene of the Minnesota is selling "Stolen Heaven," current attraction, in his newspaper ads as a "honeymoon" picture with a happy ending.

U Slashes $160,000 Off Weekly Overhead

Hollywood, March 3.

With Universal's complete shutdown, studio payroll has been cut from about $200,000 weekly to less than $40,000. Chop marks the most drastic cut yet witnessed out here.

By next week every department head at U will be cut, leaving the lot only to executives, associate producers, publicity and scenario departments.

Algiers Prod. Mgr.

Hollywood, March 3.

Sid Algiers is production manager with M. H. Hoffman's Allied Productions.

Algiers had that same job at Liberty but quit last week.

Rogers' First At Pathe

Hollywood, March 3.

With the addition of Myrna Loy, the cast of Pathe's "Rebound" is complete. Rehearsals will end tomorrow (4) with shooting the following day. It's Charles Rogers' first as Pathe's new production head.

Cast has Ina Claire, Robert Ames, Robert Williams, Hedda Hopper, Walter Walker, Hale Hamilton, Louise Closser Hale and Hugh Allen. E. H. Griffth is at the meg.

Fox Financing

Fox company's refinancing is set to be announced within the week. The new issue will be on long term notes, probably for 10 years.

No indication is given as to the extent that Halsey, Stuart Company will share in the new issue, Chase National holding the biggest end of the new deal.

Columbia on Big Board; 1930 Net Over $1,400,000

Columbia bankers are set to place the company listing on the N. Y. Stock Exchange board when the time is opportune. Columbia is at present listed on the Curb.

New big board is likely to occur some time after March. Indications are that application for listing has been made or is being planned simultaneously with the announcement that will be issued.

Columbia is figured to have netted the biggest amount on its record the past year, with net earnings estimated to reach beyond $1,400,000. It is a requirement, according to Stock Exchange rules, for a company to show an annual net of $1,000,000 before considered for listing.

Revised "Dove" Del Rio's Talker Stardom Chance

Hollywood, March 3.

Sam Goldwyn thinks that Dolores del Rio can be "made" as a talker star regardless of how much a bad one was her "Bad One" of a year and a half ago. He will feature her in a piece based on "The Dove," but vastly metamorphosed in its screen transition.

When Miss Del Rio was ill, that cancelled her United Artists contract.

This assignment is a one-time proposition with options to Goldwyn for long renewals.

Sheehan's Long Hops

Clayton Sheehan, Fox's foreign head, hies himself to Europe again this Friday (6) on the Europa. Purpose is the openings over there of "East Lynne," "Connecticut Yankee" and "Body and Soul."

Jaunt will only be of short duration as Sheehan is due back here to push off for Australia in April or May.

Legit Interest Reported Against Revised N. Y. Building Code Law

Full co-operation of the film industry will have to be mustered if the proposed change in the N. Y. C. Building Code is to get a break and permit the erection of structures over theatre auditoriums. Certain legit interests owning many playhouses in and around New York have interposed opposition to the proposed change.

These same legit interests are known as particularly inimical to the film world. Although they stand to gain similar benefits from the proposed change they claim this benefit is only theoretical since their houses were constructed under the existing building code with no reservation for future building expansion. Thus while many film houses have been so constructed that supplementary buildings might be erected over the film auditoriums, the majority of legit houses are not thus situated.

Downtown sources indicate that the proposed change has the full accord of the building committee of the city which must first pass on such proposed changes. Owing to the objection of the strong legit powers, however, it has been indicated that the committee's recommendations may not reach the Aldermanic Board.

The change as proposed would permit the construction of varied buildings over theatre auditoriums and as tall as 20 stories above the theatres. These supplementary structures might be apartment houses, office buildings or shops, but they would through their increased real estate potentiality help relieve much b. o. pressure on company grosses in doubtful exhibition periods.

Income Increase

Various figures gathered indicate that such income to be derived from these supplementary structures would help relieve operating costs on theatres in this territory from 50% to 100%, according to theatre and the location thereof.

The move to change the code for this purpose, it has been learned downtown, was initiated by the new management of Fox Theatres through the company's public relations counsellor, Frank Pendergrast. So far as known, while this measure would greatly aid the theatre industry as a whole and generally so, Fox is the only company actively waging effort for the change.

WB-FN WELL STORIED BUT FOR CHATTERTON

Hollywood, March 3.

Warner Brothers and First National are pretty well set on story material for the coming season, but are expecting considerable in the way of originals from writers placed under contract specifically for that purpose.

Needed mainly, it is said, is for stories that shape up right for Ruth Chatterton when coming over in October. Nothing okayed yet for this star.

With Jake Wilk returning to New York alone instead of with Jack and Major Albert Warner, who are postponing their trip until later, he will be on the look from that end for Chatterton as well as Powell material.

WB and FN story departments here are now in charge of Howard Smith and Manny Wolf, respectively, with former directly under orders to Darryl Zanuck and latter to C. Graham Baker.

M-G Set on "Cherries"

Hollywood, March 3.

Metro, which has the jump on other studios for "Black Stemmed Cherries," legit hit in Budapest, through a 30-day option, is ready to buy the piece for early production.

Gordon Kahn has started adapting it for the screen.

Gleason Weakens

Hollywood, March 3.

James Gleason, who left Pathe recently to become a free lance, is now talking contract with RKO-Pathe. He may do a part in "Rebound."

Actor is set to appear in "Free Soul," Norma Shearer film at Metro.

Press Copy vs. Trailers

Los Angeles, March 3.

Los Angeles papers are beginning to get cocky with the theatres, putting thumbs down on publicity copy about coming attractions if they are trailerized in advance with dates given.

Attitude of the sheets seems to be, according to theatre men, that when a theatre advertises a picture with the date given it is taking certain "news value" of the stories away from the papers.

The Albert Warners by Airplane from L. A. to To Miami in 28 Hours

Miami Beach, March 3.

Mr. and Mrs. Albert Warner arrived here Monday (2), coming from Los Angeles by plane. They left immediately to be at the bedside of Lewis Warner, ill with blood poisoning in the Havana Hospital. Harry Warner, father of the stricken youth, is now with him.

Time consumed in the flight from Los Angeles, made in a chartered Fokker, was 28 hours. Local aviation officials estimate the cost of the transcontinental air trip at $10,000.

Sufficient recovery for young Warner to permit his return home to New York, is reported elsewhere in this issue.

Boyd-Harlow for Story In U's Borneo Footage

Hollywood, March 3.

Universal has a meller yarn to fit into "White Captive" shots taken in Borneo, and is now lining up the cast. Bill (Stage) Boyd, under contract to Paramount, is wanted for one part and either Warner Oland or Gustave von Seyfertitz for another.

Girl will probably be Jean Harlow.

George Melford, who will direct, is already at work preparing for early shooting. Story furnished him was turned out by Dale Van Every.

U spent $180,000 on the Borneo shorts.

Fox Buys "Sovel"

Hollywood, March 3.

Fox has screen rights to "Sovel," by Mildred Gilman.

Hamilton MacFadden may direct.

DRESSLER'S THREE

Serious Yarn, "Rights" and "Toast" Have M-G Scribes Hustling

Hollywood, March 3.

Metro has three stories in process of development for Marie Dressler. One is a serious yarn on which Frances Marion is working.

Starting within two weeks for Miss Dressler will be "Women's Rights," an original by C. Gardner Sullivan and Wells Root, based on an idea by Robert Hopkins.

A third shaping up for her is "Toast of the Town," which Sam Marks has shifted around to many writers and now is in the hands of Al Cohn for final try.

Still a little shaky from her recent heart attack, Miss Dressler left last week for Santa Barbara to rest before going in again.

'CLEAN UP FILMS' USED AS GAG TO SWINDLE

Trenton, N. J., March 3.

Agents of the alleged fraudulent stock enterprise known as Diversified Products Corporation are claimed to have mulcted scores of residents in Trenton and near-by towns of many thousands of dollars, it became known with the indictment of seven persons by the Federal Grand Jury. Two of those indicted worked in Trenton as salesmen for the corporation. They included among their victims clergymen and laymen of the Catholic Diocese of Trenton, in a reputed effort to clean up moving pictures.

Indictments returned against the ring contain the charge that the corporation falsely represented that John P. Dullard, president of the Trenton Board of Education, was a member of the corporation's advisory board.

One investor, of St. Mary's parish, is reputed to have lost his life's savings of $5,000 by selling his holdings in a legitimate enterprise and buying stock in the alleged film swindle. A clergyman here was also reported to have lost $10,000.

All purchasers of stock here said they believed the picture promotion a legitimate concern. The chief sales talk of the agents was based on a promised production of a superfilm to be known as "Mary, the Virgin."

Original for Astor

Hollywood, March 3.

First starring picture for Mary Astor at Radio will be an original, now being written at the studio by James Whittaker.

Tentatively the yarn is called "The Dove," just for identification.

RUBIN WEST

J. Robert Rubin, vice-president who dabbles in many branches of Metro, left for Coast last Saturday (28). He will be gone about two weeks.

Trip is in the nature of one of his semi-annual visits to the studio.

28 Indie Features for 6,000 Houses

Monogram Pictures Organized at Meeting in A. C.—20 Present—W. R. Johnson, Pres.

Atlantic City, March 3.

Twenty independent distributors and producers gathered at the Ambassador hotel here Thursday (26), organizing the Monogram Pictures organization which will produce westerns and melodramas.

Program for next season is set for 28 pictures. Six thousand independent picture houses in the country will use the productions, it was said.

Announced a studio has been purchased on Sunset boulevard, Hollywood, where three soundproof stages will be erected with WE recording apparatus for sound.

The officers are W. Ray Johnson, president; Trem Carr, vice-pres., in charge of production; Harry Thomas, vice-pres., in charge of exchanges, and Albert Fiedler, treasurer.

DELAY FOR "REBOUND"

10 Days Behind, Owing to Ina Claire's Tests

Hollywood, March 3.

Pathe's "Rebound," scheduled to get under way this week, is still 10 days away from starting date.

Ina Claire, starred, will spend most of the week submitting to make-up tests. Neither Miss Claire nor the studio has been satisfied with earlier tests.

Roesner Back on Coast

Hollywood, March 3.

George Rosener, who left here for New York after staging "Oh, Suzanna," a musical, is coming back. He now has a Pathe contract.

Theatre Robberies Start Talk of Methods for General Protection

Recent increase in theatre robberies in various parts of the country is arousing theatre operators to demand collective industry protection from the Hays office. The companies are alike in a move to bring pressure on municipal authorities everywhere for added b.o. protection and the more important item of lives.

The bigger theatre heads are particularly piqued because while measures such as sex advertising have been undertaken while one that concerns the good will of all theatres and the well-being of theatre patrons and employees is being overlooked by industry heads.

From one source there was offered a movement of a general industry protection unit that could police all money collection and call for merely expanding the present b. o. checking system. Its feasibility has not been gone into deeply. Several surface objections were readily seen.

Another plan was for the industry as a whole to employ a special detective force that would work for theatre protection, while a third is to have a central industry collection organization that would make all houses with armored cars similar to those used by banking houses.

All the big circuits have been sufferers, including RKO, Fox and Publix. At Publix, not so long ago, an armed burglar walked off with something around $10,000 from the Paramount, Broadway. RKO's most recent experience was the slugging of a theatre manager in Chicago, while Fox has had to suffer from the robbery of several neighb houses in New York.

New Ad Angle

Birmingham, March 3.

A man in the Alabama when the commercial film put out by Chesterfield was flashed on the screen got up and walked out.

It reminded him he wanted to smoke.

Fox's $350,000 Deposit As Option in Boston Forfeited by Court

Boston, March 3.

Fox theatre project involving a $10,000,000 building proposition on the site of the Hotel Touraine bobbed up in the courts again. Judge Whiting ruled the $353,000 held in escrow to guarantee options on the property merger be given to the property owners involved. The loser is the Boylston Tremont Corporation, representing Fox Theatre interests.

Dates back to the William Fox day of control of Fox.

Paramount's Twin Buy Against WB in Newark

Newark, N. J., March 3.

Paramount has taken over the Newark and the United States in Paterson from the Adams Brothers. Last independent house of any importance in the downtown district. Terms of the deal are not public as Adam A. Adams, active partner here, says they must come from the Skourases. It is understood that Par. management goes in almost immediately.

For many years the rumor that Par. would take the local house has persisted. It seats about 2,300 and is within a few doors of Broad and Market, but has gained the reputation of being in a bad location. Many look upon the move as the first gun of a war against Warners. Par's own units playing the near-by WB Branford.

Report strong that the Skourases are going to add some neighborhoods to their string.

Laemmles East in April

Hollywood, March 3.

Carl Laemmle and Laemmle, Jr., together with Dave Bader, will not go east until April. Meanwhile, production plans are being formulated for the 1931-32 season and reopening of the Universal studio around April 1.

The Laemmles will be east in time for the eastern annual sales convention to be held in April or May.

U execs seem to be set on a program of 26 for next year.

Reichenbach Away

In about three weeks Harry Reichenbach, with his wife, expects to leave New York for Phoenix, Ariz. The Reichenbachs will remain in that city or on an Arizona dude ranch for a month or so.

Meanwhile Harry is again home, resting, after his recent operation.

Radio Sets Two

Hollywood, March 3.

Radio has two originals written by John Howard Lawson on his Radio contract, "Every Girl" and "Daughters of Joy."

"Girl," with Mary Astor, will probably go first, with "Joy" starring Irene Dunne following.

DIETRICH IN APRIL

Hollywood, March 3.

Marlene Dietrich is due back here in April. Now that "Dishonored" has been shipped east, Paramount is looking around for a story for the German girl.

Josef von Sternberg will direct.

WRITERS IN, OUT

Hollywood, March 3.

John V. A. Weaver is leaving Paramount and Arthur Kober, here on spec, has a contract. Both are writers.

Weaver has other studio offers.

ED SCHILLER ON AFRICAN TRIP

Ed Schiller is doubling on fishing trips. Just back from Florida Monday, he leaves Friday (6) for London, as the first stop on a visit to South Africa.

In Florida Schiller went fishing for fish; in Africa it will be theatres.

Looks like Schlessinger trouble again with Metro in the Trader Horn tropics. Happened a long time ago, too, but before Loew's went through with their purpose that time of erecting an opposition to Schlessingers' African Theatre Trust, the Schlessingers caved in to them.

Since then the Kinemas Theatres Corp. has erected itself in the Schlessingers' territory, with the chances Col. Schiller won't have to dally too long in waiting for a bite when landing in Cape Town.

In Florida, and Ed swears it, he caught a 53-lb. tarpon. It was so big, says Ed, that when he pulled the giant out of the water, day turned into night and he almost lost the tarp in the darkness. But Ed hung on for 40 minutes. When the photographer finishes the back view, then it will convince you, but by then, Ed neglected to say, he will be on his way to Europe.

The Loew theatre chief some years ago went to London to negotiate for the Gaumont theatre circuit, so he knows all about traveling — and fishing.

"Gangster's Girl" Film

Hollywood, March 3.

RKO-Pathe believes it will issue a new style of underworld picture in the rewritten story from Jack Lait's novel, "On the Spot."

It will star a woman, probably Helen Twelvetrees, and may be called "A Gangster's Girl."

WURTZEL'S EUROPEAN TRIP

Hollywood, March 3.

Sol Wurtzel is planning to leave here in June for 10 weeks abroad. Strictly a vacation.

Le Roy East

Hollywood, March 3.

With the completion of "Broadminded" at First National next week, Mervin Le Roy, director, will leave for New York to look over "Five Star Final," his next film assignment.

Le Roy will remain in the east for two weeks.

INDIES' 60 FEATURES, '31

Dent, of B. I. P., Details Some Info Of Co.'s Broadway Experiment

London, Feb. 17.

Editor Variety:

The strictures on our Company's British International Pictures Ltd., American activities in "Variety's" issue of Feb. 4 are deduced on such flimsy foundations and so misleading, that they carry very considerably their own refutation. The submission that our Cohan theatre, New York, experiment was a flop and given the almost complete go by the Broadway crowds infers that prior to our occupancy the theatre was a success, whereas with one exception, the theatre with outstanding American pictures had been continuously in the red. The fact is, of course, that pre-release Broadway runs in converted legit theatres generally lose money and several that were shown at the Cohan theatre prior to our lease, grossed considerably less per week than we did.

The laughs and catcalls that the Broadway hoofs gave our "Man From Chicago" at the Globe over the week-end cannot conceivably be worse than the laughs and catcalls that any number of American pictures receive in the West End of London, and even at theatres like Metro's Empire and Paramount's Plaza. It may interest your readers to know that in spite of these laughs and catcalls the picture grossed $14,610 at the Globe, and this in a converted legit theatre; that's not so dusty, particularly when one remembers that palatial super theatres like the Hollywood on Broadway costing millions of dollars, are dark because they cannot be operated profitably.

Week Before Xmas

It may be true that lack of marquee names diminished "Middle Watch" receipts at the Roxy, but I have a suspicion that putting the picture in on the worst week of the year, i. e., the week before Christmas, was a bigger factor.

Shaw's "How He Lied To Her Husband" might be a flop in the States, but there is no unanimity of opinion on this as the expressed New York criticisms. Paramount is now playing it in its seventh week at the Carlton, Haymarket, and it is being well received.

It might also surprise you to know that we have already more than doubled its negative cost and up to the present we've only fringed its exploitation.

Hard Boiled Broadway

The issue about the Cohan experiment I respectfully submit, is not "whether we came out of the red with 'Murder' and 'Night Birds' only" or whether "Almost A Honeymoon" and "How He Lied To Her Husband" flopped; the issue is whether we have successfully tested hard-boiled Broadway audiences and trade and lay press critics with standard B. I. P. pictures or not.

A line-up of the reviews on pictures like "Young Woodley," "Loose Ends," "Two Worlds," "Atlantic," "Middle Watch," "Flame of Love," "Hate Ship," "Night Birds," "Sleeping Partners," etc., is, I submit, a complete justification.

When a widely read international paper like "Variety" considers us sufficiently important to front page us and devote approximately six complete columns to our activities, need we say more?

ARTHUR DENT.
(Director B. I. P.)

Par's Fair Heads

Hollywood, March 3.

Fair-haired group of Paramount players for new season's program will stress Fredric March, Norman Foster, Miriam Hopkins, Claudette Golbert, Tallulah Bankhead and Sylvia Sidney.

They are regarded as the stellar "comers" and will be accorded fullest build-up possibilities.

They, among other things, were under discussion by the Par. execs. at the Kansas City confab over the week-end.

2 Way Oil

Dallas, March 3.

Oil luck is not all gag.

Barely a month ago G. H. Mercer, formerly with Publix, decided to try a lone hand. Bought and equipped the Aladdin, Longview, before that burg became Texas' latest oil nightmare. Total expense about $4,000.

Last week he retired. Sold to C. H. Thompson, Texarkana and Shreveport. Price, $20,000.

COMMITTEE OF 6 ON WB HOUSES

What is known to Warnerites as the Committee of Six is now operating the Warner theatres. All matters pertaining to them must be passed upon by the committee. It includes Sam Morris, H. M., Albert and Lewis Warner, Eddie Alberson and Dan Michaelove.

The committee's formation is taken to indicate that Harry Charnas is shorn of his power as Broadway house overseer for WB. Under the Spyros Skouras regime as WB operator the main stem houses were the only box office property outside Skouras's jurisdiction

Lewis Warner Back

Harry Warner arrived back from the south yesterday (Tuesday) with his son, Lewis, who went through a serious siege of septic poisoning resulting from a tooth extraction.

The younger Warner was just starting on his vacation to Havana when stricken. The family returned aboard a private car.

Major Albert Warner flew from Hollywood to Cuba by plane when notified of his nephew's condition, now much improved.

Grainger Coastward

Jimmy Grainger is leaving Friday (6) for Hollywood.

Fox's gen. sales mgr. will remain west for two or three weeks, conferring with Winnie Sheehan on the Fox feature program for next season.

EX-STARS SEE RENEWED HOPE

Encouraged by Circuit Booking Possibilities, Indie Producers Line Up Features Averaging $60,000 Budget Each—Belief in Film Shortage Causes Hottest Activity Since Silents

MAJORS CURTAILING

Hollywood, March 3.

Contemplated shortage of features this year, through the cutting of feature talker programs by the majors, has a number of independents planning increased budgets for their programs. A number of new companies also have been encouraged to enter the indie field.

Increase of indie production will be a windfall for stars near the fading point. Many of these who are on the way out will get a chance to hold on or even make a come-back through the indie producers.

J. G. Bachman, former Paramount producer, is planning eight features with average production cost of $80,000. Harry Sherman, who produced "Today" last season, is now in the east, where he arranged for release of six features, which will run around $75,000 each.

Phil Goldstone, former Tiffany head, will make six features for about the same cost. M. H. Hoffman is also planning a series for the indie market.

Carr-Johnson's 24

Tremm Carr and Ray Johnson, now in the east for a meeting with exchange men, are contemplating production of 24 features averaging $40,000 each. This in addition to the westerns they are now making for Tiffany and Syndicate.

American M. P. Co. is preparing a prohibition propaganda picture which is scheduled to go into production next month. This company will also make four features. Liberty will also add a number of features to its program already announced. Same goes for Sono-Art, with George Weeks arriving here next week to get "Honeymoon Lane" started.

At this time there are 60 features planned by the indies, which will average close to $60,000 each. This is probably the most ambitious

(Continued on page 71)

Double Barrage for Advertising On Screen by Dailies and Laemmle

Screen advertising is getting its first fireworks; and from both ways.

The first newspaper publishers' association to go on record against it occurred in West Virginia. This was followed within 24 hours by the introduction of a state censorship measure by a member who is a Virginian editor.

Universal about the same time took its broadside at "prostitution of the screen" in a general release issued above Carl Laemmle's signature.

The power of the press as evidenced in West Virginia is proving a greater shock to industry's solons than the Laemmle declaration. It was conceded a few hours after the publishers' move became known to diplomatic circles that screen advertising may prove an issue that will eclipse in cost many times its present profit.

Universal, the first company to use screen advertising, made just $100,000 profit on the venture for a year. This was seven years ago. Then, it is pointed out, U was not selling the material to theatres but making it for outsiders who could project the films where they pleased.

The Laemmle proclamation is to producers as well as exhibitors. It declares that there is no comparison between advertising in books and on the air.

"But the millions who attend the movies are on a different footing," it maintains. "They pay at the box office for entertainment. Believe me, if you jam advertising down their throats and pack their eyes and ears with it you will build up a resentment that will in time damn your business."

Report of the West Virginia publishers' associations meeting at Charleston was under Literati in last week's "Variety."

Difference Between Good and Poor Titles Still Great Studio Mystery

Spell Chaplin

It's a story Robert E. Sherwood tells.

Two old gentlemen were having lunch in the Knickerbocker Club here recently. One said: "I have just seen a most amusing movie. Charlie Chaplin is in it."

"Who?"

"Charlie Chaplin. He swallows a penny whistle and then commences to hiccup. I literally laughed until my sides ached."

"I must go to see it," said the other fossil, taking out his notebook, "I'm sure to forget unless I put it down. Now, what did you say the name was?"

"Charlie Chaplin."

"How do you spell it?"

Hollywood, March 3.

What is a good picture title? Anybody who knows and can prove it could name his salary at any studio.

Producers admit they're uncertain in most cases. Sometimes a title pops up and all studio execs agree it's good. But more often, they only guess. It is seldom a handle is reported okay all the way down the line from studio to exhibs.

As for thinking up a good title, that's impossible. Usual method is to grope around, write down the names, and then select the best through elimination. Here again argument ensues over which is the best. But there is little debating, as no one is sure enough to take a stand one way or the other.

Paramount has taken a step to settle title troubles. A department for collecting titles from every source has William Wright in charge. Every employee is contacted through notices. The notice, which has a synopsis of the story and the working title, reads: "Although this title may be retained, it is hoped a new one can be found which has more box office strength and greater public appeal."

In hopes of getting a better name for a picture before it is released, every studio reports its titles as temporary on practically all stories. Widely famous novels or plays excepted.

Good and Bad

Among titles Paramount lists as good are "Derelict," "Right to Love," "The Gang Buster," "Anybody's Woman," "Unfaithful," "Stolen Heaven," and "Dishonored." Among those not wanted are "New York Lady," "City Streets," "Roped In," "Kick In," "Night Court," Up Pops the Devil," "The Lawyer's Secret," and "Daddy's Gone A-Hunting."

As for loss of publicity on pictures exploited under temporary titles, studios say anything printed a month or more previous to the picture's showing is forgotten. Only heavily exploited specials are excepted.

Even widely known names sometimes mean little at the box office. "Gentlemen Prefer Blondes" and "Abie's Irish Rose," two titles familiar to everyone, were tacked to flops.

FURTHER CUTS IN COLOR FIGHT

Hollywood, March 3.

As a challenge to Consolidated's recent cut in color production prices, Technicolor will further reduce its prices, it is reported. This besides the recent adjustment made to holders of contracts.

Another impetus to color is expected on the Coast within the next two months, where it is understood that Technicolor will be averaging around four productions simultaneously for a time at the major studios.

First to get under the wire with color since the let up is Radio, currently making "Waiting at the Church" in Technicolor.

CENSORS DRAW SQUAWK FROM PITTSBURGH FANS

Pittsburgh, March 3.

Censors around here still on a wild-eyed rampage. Latest to get the axe is RKO's "Millie," which was to have been current attraction at Stanley. House has "Dracula" instead. That makes three in month, "Blue Angel" and "Stolen Heaven" being the others to be chopped up so badly as to make release virtually imposible. This doesn't take into consideration either the brutal deletion inflicted upon plenty more.

Feeling here is that new board, appointed recently by Governor Pinchot, is taking in too much territory, with the end not yet in sight. Dramatic sections of local dailies all putting up a loud howl, with scores of fans also writing in to protest.

Producers expected to get together and try to do something, for they're losing plenty of revenue on films that can't get a showing.

Famous Backgrounds As Gag for Star Stills

Hollywood, March 3.

Warner-FN publicity department is making one of the longest trips ever to shoot still pictures, in journeying to the Grand Canyon for scenic shots. Bebe Daniels and Ben Lyons are the subjects, with Elmer Fryer, Hubert Voight and Cliff McDougal the crew. Party left yesterday (2), to be gone several days.

Voight originated the expensive publicity trips here, having gone to other distant points for scenic stuff with players. He figures the stuff is more easily placed for publication.

TALKER RIGHTS OVER "BOATMAN" IN COURT

Cinema Corporation of America, defunct producing subsidiary of the erstwhile Producers' Corp has filed suit in the N. Y. Supreme Court for a declaration of talker rights on "The Volga Boatman," by Konrad Bercovici. Author has filed a similar counter claim.

Suit was brought because of Metro's intent to pay $50,000 for "Boatman's" talker rights and remake the film starring Lawrence Tibbetts. Assets of Cinema Corp. are now being liquidated, with the "Boatman" talker right ownership claimed as part.

Cinema made the silent version in 1926 when Bercovici sold the drama and picture rights to the company.

MacFarlane and Mundoe are counsel for Cinema. Bercovici's attorney is Jesse A. Levinson.

Schenck-Feist West

Hollywood, March 3.

Nick Schenck and Felix Feist are expected from New York in a few weeks for product conferences with studio execs. They will remain only long enough to set the new program and determine the number of features for '31-'32.

Company is figuring on around 50 features and usual number of shorts. Chicago is probable as the sales convention spot.

'Easiest Way' at $20,000, Not Hot; 'Lovers,' $18,500, L. A., Par. This Wk., As Town Is Marked By Slow Trade

Los Angeles, March 3.
(Drawing Population, 1,500,000)

General trade is sluggish all over town. No outstanders with whatever worthwhile business around being done by the holdovers such as "Cimarron" and "Trader Horn." Latter, however, commencing to ease. It must be Lent or an early touch of spring fever.

Chaplin, on his fifth and final week, held up well enough at $20,000, grossing around $140,000 on five weeks, a disappointing total. The Los Angeles theatre on its 50-50 gross split didn't make any money but established itself quickly because of the film.

Estimates for This Week

Boulevard (Fox)—"Man Who Came Back" (Fox) (2,164; 25-50). Better than last week but stage show trimmings are still dependent on strength of picture; $3,600 an improvement over last week's "Scandal Sheet" (Par), which got $2,800.

Carthay Circle (Fox)—"East Lynne" (Fox) (1,500; 75-$1.50) (4th week). Nothing to brag about at $8,300; that, however, better than was expected; slipping fast now and "Strangers May Kiss" (M-G) penciled in March 15 and will do three shows on week-ends, new for this house.

Chinese (Fox)—"Trader Horn" (M-G) (2,028; 50-$1.50) (6th week). Okay at $22,000; still running midnight frolics with personal appearances by Metro studio personnel.

Criterion (Fox)—"New Moon" (M-G) (1,600; 25-75) (2d week). Fair at $10,000; first eight days, $17,000.

Egyptian (UA-Fox) — "Passion Flower" (M-G) (1,800; 20-65). Around $3,300 and a drop from preceding week when "Man Who Came Back" (Fox) took $4,100.

State (Loew-Fox)—"Easiest Way" (M-G) (2,024; 25-$1). They expected more than $22,000 for Bennett; below par; last week "Don't Bet on Women" (Fox) got $21,000.

Los Angeles (Gumbiner)—"City Lights" (UA) (2,000; 25-$1.50) (5th, final, week). Holding at $20,000 on final week, same as previous week; five-week total of $140,000 not so strong. "Aloha" (Tiff). First talker feature for this new house starts Friday (6).

Orpheum — "Cimarron" (Radio) (2,270; 50-75) (4th week). At this pace cinch for six weeks, although $13,000 currently sharp drop-off; last week under $21,000.

Pantages (Fox)—"Fighting Caravans" (Par) (2,700; 20-40-65-90). Moderately fair at $11,000; last week "Blue Angel" (Par), $10,700.

Paramount (Publix) — "Honor Among Lovers" (Par) (3,595; 25-75). Better than last week is this $18,500 but still not enough for house; last week "Finn and Hattie" (Par) was just over $15,000, establishing record low for house since stage policy introduced.

RKO—"Lady Refuses" (Radio) (2,950; 30-65). Off at $11,000; last week "Resurrection" (U) got $22,000; addition of four acts, making eight in all, Thursday is expected to witness marked improvement.

United Artists (Pub-UA)—"Rango" (Par) (2,100; 25-$1) (2d week). Yanked prematurely after 12 days; final five days, $6,000; opening week, $9,500; "Reaching for Moon" starts tomorrow" (Wed.).

Downtown (WB)—"Illicit" (WB) (1,800; 50-75) (2d, final week). Fair for holdover at $12,000; last week $19,000.

Hollywood (WB)—"Illicit" (WB) (2,756; 25-75) (2d, final week). Cast's personal appearances help; holding up for second week with $12,000; last week got $18,000.

Newark Mosque 'Way Off, 'Son' at $22,000 This Wk.

Newark, March 3.
(Drawing Population 850,0000)

"East Lynne," at the Terminal, is opening in light fashion, although good reviews may pull it up. "Dracula," at Proctor's, acts like a hit, and "Father's Son," at the Branford, is clicking. Otherwise it's a dull week.

Even the holiday didn't pull things up last week, and the Mosque broke its low.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Father's Son" (FN) and stage show. Looks like a fairly good $22,000; last week "Devil to Pay" (UA) hit $19,000.

Capitol (WB) (1,200; 15-25-35-50)—"Man Who Came Back" (Fox). Should reach $3,500; last week "Paid" (M-G) came through with $3,800.

Terminal (Fox) (2,000; 30-50)—"East Lynne" (Fox). Opening not hot, but should build to about $10,000; last week "Girls Demand Excitement" (Fox) didn't reach $5,000.

Little (Newark M. P. Guild) (299; 35-60)—"Skandal Um Eva" (Nero). Should make a good $2,200; last week "Gretel Und Liesel" (Nero) bettered its first week with $2,300.

Loew's State (2,800; 25-35-50)—"Stolen Heaven" (Par) and vaude. May get $16,000, not good; last week "Bachelor Father" (M-G) only $17,000.

Mosque (WB) (3,281; 25-40-50-65)—"Lottery Bride" (UA). Opening presages a bad $5,000; last week broke its low with "Man to Man" (WB) and Gene Dennis to $4,200.

Proctor's (RKO) (2,650; 25-40-50-60)—"Dracula" (U) and vaude. Another smash here and will do at least $22,000; last week "Millie" (Radio), its second week, closed at a fine $24,000.

$6,000 FOR B'WAY, TACOMA

Chaplin's Second Week $4,000—Orpheum Dual Bill, $5,300

Tacoma, March 3.
(Drawing Population, 125,000)

With split week moving along okay, the Orpheum has "Millie" and "Kept Husbands." Broadway is using "Body and Soul" for the entire week, plus a Fanchon-Marco unit. There seems a real draw in this combo.

Blue Mouse is in its second week with "City Lights" and no reason to kick.

Estimates for This Week)

Broadway (Fox) (1,500; 25-50)—"Body and Soul" (Fox). Looks to be on the make for fair $6,000 this week.

Orpheum (RKO) (1,500; 25-35-50)—"Millie" (Radio) and "Kept Husbands" (Radio). Split week expected to do $5,300, okay.

Blue Mouse (Hamrick) (650; 50-75)—"City Lights" (UA). This, its second week, running along satisfactorily for about $4,000, good.

Rialto (Fox) (1,250; 25-35)—"Easiest Way" (M-G). Heading for neat $3,000.

"Caesar" on Dual Prov. Bill—$14,500, Vic's Chaplin Reissue

Providence, March 3.
(Drawing Population, 315,000)

No upsets are expected this week. The only stands moving along at a decent pace are the State, with "Reaching for the Moon," and Majestic with "Little Caesar."

"Millie," in its second week at the Albee, is doing fairly well considering everything. A Chaplin reissue has cropped out at the Victory.

Estimates for This Week

Loew's State (3,500; 20-50-75)—"Reaching for the Moon" (UA). Rates fairly well with a $16,000 maximum in prospect; "Dance, Fools, Dance" (M-G), last week, wowed for a good $22,900.

Majestic (2,200; 15-50)—"Little Caesar" (FN), and "Divorce Among Friends" (WB). Rated highly and should come close to $14,500; gangster picture could stand alone without support of other feature; best show in town this week; "Man Who Came Back" (Fox), last week, pretty slim at $10,000.

Albee (RKO) (2,500; 15-50)—"Millie" (Radio) (2d week). Pacing along fairly well; may come through with $11,000; last week this feature did terrific biz, grabbing all the flappers in town for close to $12,500.

Paramount (2,200; 15-50)—"Rango" (Par), and "It Pays to Advertise" (Par). No box office punch; show was moved two days ahead for a Wednesday opening; lucky if garnering $12,000 for full nine days; "Lady's Morals" (M-G) played house for five days only; poor last week on $4,500.

Victory (RKO) (1,600; 15-50)—"Kept Husbands" (Radio), and "Dog's Life." Latter feature is a Chaplin reissue and is being plugged over Radio picture; looks like fair $7,000; "Cimarron" (Radio) last week played town for three weeks; near $5,000 for closing.

Fay's (1,600; 15-50)—"Seas Beneath" (Fox), and vaude. House pacing ahead on wave of 14th anniversary celebration; likely to reach $6,000; "Other Men's Women" (FN) last week, fairly good at $5,000.

HONORED

Mr. E. T. Stotesbury's birthday was celebrated at Palm Beach, February 26th. Thousands of people had pleasant thoughts of him on account of his many beneficial and philanthropic activities.

MEYER DAVIS' ORCHESTRA, personally conducted by Meyer Davis, as in former years, played for this happy occasion.

'Dracula' $16,000, Seattle—'Lights' Out of 1 House

Seattle, March 3.
(Drawing Population, 450,000)

Rain and the first real cold weather of the winter is hurting a little, but the leaders are doing all right this week. Two houses are holding over their attractions—Music Box is in its second week of "City Lights" and the Fifth Avenue is extending "Dance, Fools, Dance" into a 12-day run. Then comes "Inspiration."

The Chaplin non-talker is pulling steadily, but has been cut to one house, the Music Box. Blue Mouse dropped it after three days of its second week.

General business hurt recently due to the suspension of a savings bank, which has temporarily tied up $20,000,000. Also the auto show cuts in a little. In fact, Seattle has two auto shows this week, the free Ford exhibit, and the United Car Dealers. Boxing, wrestling and northwest basket ball tournament also class as opposition.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50)—"Body and Soul" (Fox). Farrell-Landi combination seems to be liked; gross heading for probable $14,000; last week "Bachelor Father" (M-G) summed around $13,400.

Fifth Ave. (Fox) (2,400; 25-35-50)—"Dance, Fools, Dance" (M-G). Held over for five days, getting a second week-end; should do $18,000 on 12 days, okay.

Fox (2,300; 25-50)—"Great Meadow" (M-G). Highly praised by local critics and heading for good week at $5,200; "Fair Warning" (Fox) last week, $4,800.

Blue Mouse (Hamrick) (920; 50-75)—" City Lights" (UA). In three days of second week $3,800 and pulled in favor of "Sit Tight" (WB); last week same picture, $13,000.

Music Box (Hamrick) (900; 50-75)—"City Lights" (UA). Second week here, too, and expected to reach $7,500; last week around $13,500.

Liberty (Jensen-von Herberg) (2,000; 15-30)—"Jaws of Hell." Looks like the type they like at this house; pulling steady biz for strong $7,000; "Other Men's Women" (WB) last week good at $6,200.

Orpheum (RKO) (2,700; 25-60)—"Dracula" (U). Georgie Price heads good vaude. Thriller due to click around big $16,000 this week; last week "Millie" (Radio) $11,000, rather slow.

Lusty on WB's N. Y. Pub.

Lew Lusty, publicist, has joined Warners theatre department. He takes over active charge of the six WB Metropolitan houses, including Strand, Brooklyn, and Beacon on upper Broadway. Remaining four are the New York Strand, Winter Garden, Warners, and Hollywood, latter currently dark.

Lusty will work under the direct supervision of Skip Wesher who is in charge of publicity and advertising for Warner theatres on this end.

Philly Can't Go Wild Over Hot Films; 'Horn' $15,000; 'Lights,' Slow, $25,000

Philadelphia, March 3.

Plenty of hot stuff, sex thrill, etc., lined up this week, but business didn't start so auspiciously. Few, if any, smash grosses are looked for. In fact, from now to Easter the usual slackness is expected. It made itself felt with a bang last week after a swell Washington's Birthday business.

The Chaplin picture, "City Lights," is a noteworthy example. In its first full day, Saturday (21) this comedy hit over $8,000 at the Erlanger, following the $2,000 taken in at the special invitation showing Friday night. On Washington's Birthday it got $9,000. After that came the dive. Had grossed $33,000 by Thursday night, as against the $40,000 hoped. From present indications, the Chaplin feature will be lucky if it hits $25,000 this week, and more than four weeks is very unlikely.

"Trader Horn," which did not open until Monday, got about $15,000 on its first week at the Chestnut. Big birthday houses helped. Thereafter matinees were a little off. Plenty of local tie-ups and extra publicity and this week will tell real strength of animal film at $1.50.

"Millie" has started nicely if not sensationally at the Mastbaum and figures around $48,000, satisfactory for Lenten period.

Big stage shows are helping these days, although not heavily plugged. "Dance, Fools, Dance" started right smartly at the Boyd and should encore star's usual success here. May hit $28,000 and is virtually certain to make two weeks. "Dracula" also looks promising at the Stanley, where it got off to a good start.

Estimates for This Week

Mastbaum (4,800; 25-50-75), "Millie" (Radio). Lenten stretch almost sure to pull down grosses from now to Easter, with few normal exceptions; "Millie" started rather nicely and house figures $48,000 or close to it on week; that's substantially under recent average; last week "Her Past" (WB) about $53,000.

Stanley (3,700; 35-50-75), "Dracula" (U). Started lively and figures $25,000 on first week, which should mean holdover; "Cimarron" (Radio), helped by holiday, staged comeback in third week for claimed $18,000, probably a little high.

Erlanger (1,900; 50-$1), "City Lights" (UA). Dove after great start but hasn't reached bottom yet; in first six days, which included single opening night half invitation performance, got about $33,000, or $7,000 under expectations; lucky to get $25,000 this week.

Chestnut (1,800; $1.50), "Trader Horn" (M-G). In first six days about $12,000; very good considering.

Fox (3,000; 35-50-75), "Girls Demand Excitement" (Fox). Does not impress as big money-getter, no more than $25,000, if that figure; "Seas Beneath" (Fox) fell under $30,000 last week.

Keith's (1,800; 35-50-75), "It Pays to Advertise" (Par). Does not indicate big money, $15,000 or less likely; "Rango" (Par) started big and then collapsed before "Horn's" opposition last week, $15,000.

Boyd (2,400; 35-50-75), "Dance, Fools, Dance" (M-G). Joan Crawford's steady following counted on to draw $27,000 first week and holdover; "Illicit" (WB) got about $16,500 last week.

Earle (2,000; 25-65), "Aloha" (Tiff) Gene Dennis, psychic artiste, on stage; looks good for $20,000, perhaps a bit more; "Painted Deserts" (Pathe) disappointed at $19,000 last week.

Stanton (1,700; 25-65), "New Moon" (M-G). Off to fine start, helped by big ad campaign; ought to get $16,000 in first week; "Beau Ideal" (Radio) got $12,000 last week).

Karlton (1,000; 50), "Cimarron" (Radio). Looks good for $6,500, perhaps more; "Easiest Way" (M-G) reported $7,500 last week.

Arcadia (600; 50), "Fighting Caravans" (Par). Likely for $5,000; "Scandal Sheet" (Par) only $4,000 last week, disappointing.

NEW HAVEN BRISK

Students Ask for "Crackers'" Return—"Body and Soul" $13,500

New Haven, March 3.
(Drawing Population, 300,000)

Looks like good business all around this week in spite of a rainy Sunday. "Dracula" seems to be out front, with "Body and Soul" a close second.

Last week, at the request of Yale students, the Fox College brought "Animal Crackers" (Par) in for a special two-night showing in addition to "Millie."

Estimates for This Week

Paramount (Publix) (2,353; 65)—"Rango" and Publix unit. Will do about $14,000; last week "Resurrection" (U) and Ted Lewis got $20,300.

Fox-Poli (Fox) (3,040; 65)—"Body and Soul" (Fox), and F-M unit. Good $16,000 here; last week "Gentleman's Fate" moderate at $13,500.

Roger Sherman (WB) (2,200; 60)—"Reaching for Moon" (UA). Should do a good $9,600; last week "Sit Tight" (WB), and Will Osborne heavy on $15,300.

College (Fox) (1,565; 50)—"Dracula" (U). Strong trade here indicates $8,800; last week "Millie" (Radio) and "Animal Crackers" (Par) (two nights), good for $6,500.

Bijou (Fox) (1,536; 50)—"Girls Demand Excitement" (Fox) and "Beau Ideal" (Radio). Moderate $3,400 expected; last week "Bachelor Father" (M-G) and "Costello Case" (Sono) good for $4,250.

Balto. O. K.'s 'Lynne' Near $10,500—'Devil' Flirting with $19,000

Baltimore, March 3.
(Drawing Population, 850,000)

Future of the Hippodrome is still unknown. House is dark and the Palace ditto. Film version of "Dracula" is scheduled to follow "Cimarron" at the Auditorium this weekend, so that house is continuing its picture policy indefinitely. With Ford's dark and the Maryland exhibiting vaude, town hasn't a single legit current. The Maryland's two-a-day is the only opposition to the screen shows.

"East Lynne" opened at the New Sunday midnight, preluded by an extra ad spread in the Sunday sheets. Loew's Century is going in for orchestral novelties. General manager Saxton and house manager Buhrig are co-operating with conductor Wilde and getting results.

"Millie" held over at Keith's and "Cimarron" is taking another week at the Auditorium. It makes four straight weeks in town for this film. "Sit Tight," a box office surprise at the Metropolitan, is also in its second week. First holdover at this house since "Little Accident."

Estimates for This Week

Century (Loew)—"Stolen Heaven" (Par) (3,200; 25-60). Not expected to show anything handsome; house feeling competition; say $18,000; "Parlor, Bedroom and Bath" (M-G) last week was a b. o. wow; Benny Davis stage show aided the b. o. rush and went to $23,000.

Stanley (Loew-Stanley-Crandall)—"Devil to Pay" (UA) (3,600; 25-60). Colman should pull well in this one; for about $19,000; "Easiest Way" (M-G) last week somewhat of a disappointment; started well but slipped; some unfavorable comment on ending; only $18,000.

New (M. Mechanic) — "East Lynne" (Fox) (1,400; 25-50). Looks like a natural; Ann Harding a fav here; other version of "Lynne," shown here last month at the Auditorium ("Ex Flame") not figured to hurt; should do $10,500; "Body and Soul" (Fox) last week, only $7,500, light.

Rivoli (Wilson Amus. Co.)—"Lonely Wives" (2,000; 25-60). Figures to do well; should do at least $8,500; "Ten Cents a Dance" (Col) last week okay for $8,400.

Keith's (Schanbergers) — "Millie" (Radio) (2,500; 25-50). Holding over and will apparently justify; say $12,000; same picture last week got surprisingly good $14,000.

Valencia (Loew-UA) — "Scandal Sheet" (Par) (1,500; 25-35). Newspaper film looks like average week; may be $2,500; "New Moon" (M-G) last week got about same amount, not exceptional.

Parkway (Loew-UA) — "Scandal Sheet" (Par) (1,000; 25-35). Day-and-dating and will run ahead; won't be outstanding at $3,700; "New Moon" (M-G) last week did $4,300.

Metropolitan (Warner-Equity)—"Sit Tight" (WB) (1,300; 25-50). Should get $5,500 to $6,000 on this holdover week; same film last week was surprise at about $7,800, biggest here in some time.

Auditorium (Schanbergers)—"Cimarron" (Radio) (1,500; 25-50). Held over and should do about $5,000 on fourth week; "Dracula" follows Friday; "Cimarron," last week, got a good $7,000.

Story and Writer

Columbia has acquired "Guilty Generation," by Kirby Hawkes and Jo Milward. Authors are playwrights.

Col has Ray Chanslor, of the New York "Evening Post," on a term writing contract.

Both contracts were arranged by Islin Auster, Col's new eastern scenario editor.

"Easiest" to $85,000, Capitol, H. O.; "Parade" Expects $42,000 Will H.O.; "Lovers" at Par, Bit Dull, to $65,000

Broadway picture house business is quieting down following the holiday rumpus, and the pressure of Lent will now go into effect. No extreme lows, but the fanfare and trumpets are missing this week.

The two real leaders can be designated as the Capitol with "Easiest Way," and the Mayfair, which is unfolding "The Last Parade." Both films are due to holdover if sustaining a gait which marks $85,000 and $42,600 as their respective totals for this week.

Two holdover features are current. "East Lynne" hints at a $90,000 follow-up on its $129,900 last week, that latter figure being more than the house has seen in months, while the Strand will add around $25,000 to a $52,000 for "Father's Son." Highly satisfactory in both instances, but neither film will stay third week.

More or less of a surprise is the quick departure of "Rango" from the Rivoli tonight (4) after but two weeks. Picture makes way for Mary Pickford's "Kiki," in tomorrow (Thursday). Likewise, "Devil to Pay" is departing from the Rialto in favor of "Dishonored" (Par), with Marlene Dietrich. Also a Thursday (5) opening.

The Chaplin film will feel its first sharp reaction this week, its fourth. That holiday three-day week-end having had enough impetus to shove this comedy just $1,500 short of $60,000 last week, the present stanza has developed into a struggle for "Lights" to reach $50,000, and $45,000 is probable. Figure is still good. Lease on the house for the picture runs eight weeks, the current seven days marking the half-way point.

$2 Pictures

Last week's perfect weather, plus the Washington annual, snapped the $2 faction back to where they were before Lent. "Trader Horn" clicked off $20,900 at the Astor, while "Cim" took $19,700 as its share at the Globe.

Claudette Colbert and Freddie March in "Honor Among Lovers" are not providing anything unusual for the Paramount, where, with Borrah Minnevitch on the stage, the gross will have to stretch to hang its hat on $65,000. "Sit Tight" looks like better than $25,000 this week on its third seven days at the Winter Garden, and the Cameo is hanging around $10,000 on "Comrades of 1918," the German war film.

Estimates for This Week

Astor (1,120; $1-$2), "Trader Horn" (M-G) (5th week). Trailing along smoothly; holiday week snapped this twice daily adherent back into 20's with $20,900.

Capitol (4,620; 25-85-$1.50), "Easiest Way" (M-G) (1st week). Mixed comment on film apparently overcome by names in cast; well on its way to $85,000 and a second week; last week, "New Moon," $67,200 with three days of holiday prices.

Criterion (800; $1-$2), "Reaching for the Moon" (UA) (10th week). Demand off and would welcome a successor; this will probably be "Dirigible" (Col), though there's a chance this air feature may follow "Cim" at the Globe; Gaiety is still dark, as also the Hollywood.

Cohan (1,395; $50-$1), "City Lights" (UA) (4th week). Surprised itself little by clipping off a 3d week to $58,500; this week apt to be around $45,000, with no special days to help. That figure excellent in relation to the capacity; will have taken a month for the film to have eased down $20,000.

Central (916; 50-75), "Ten Nights in a Barroom" (indie) (1st week). In for four weeks and maintains that it expects $14,000 on its first week; claims $5,000 week-end, and Monday standees.

Globe (1,065; $1-$2), "Cimarron" (Radio) (6th week). Still styled class of twice dailies and came back last week for $19,700; approaching stage where they don't know whether to leave it here or not as due for release around town, prior to which it will probably play Mayfair on a grind late this month, with "Assorted Nuts" (Radio) to follow.

Mayfair (2,200; 40-$1), "Last Parade" (Col) (1st week). Catching gang picture trade which the Strand and Globe are assured of whenever screening underworld material; fast opening makes $42,000 and second week here; last week "Millie" (Radio) weakened enough to miss equaling its first week by $6,000; did $35,700, which brought three weeks' total to $107,300, splendid.

Paramount (3,664; 65-85-$1), "Honor Among Lovers" (Par). Not fetching them beyond normal with Borrah Minnevitch on stage; not much chance of bettering $65,000; last week 'It Pays to Advertise" (Par), plus big radio stage act, nailed $68,400; not so good, considering the holiday and perfect seven-day weather.

Rialto (2,000; 40-65-85-$1), "Devil to Pay" (UA). Out tonight (Wed.) after approximately three weeks; had pleasant if not brilliant stay and will likely get $15,000 on final six days; "Dishonored" (Par) arrives Thursday (5).

Rivoli (2,200; 40-65-85-$1), "Rango" (Par). Departing earlier than expected and may have felt advance start of "Trader Horn"; $42,000 on first eight days and won't better $20,000 on final six; not strong showing. "Kiki" (UA) here Thursday (5).

Roxy (6,200; 50-75-$1.50), "East Lynne" (Fox) (2d week). Holding up nicely and trade indicates 2d week of around $90,000, good, but won't linger further; first week, with those trio of holiday scale days, was $129,900, excellent.

Strand (2,900; 25-50-75), "Father's Son" (FN) (2d week). Mild-mannered film demonstrated power and trailing along smoothly on a holdover which will tab near $25,000; last week, its first, total solid $32,900; next week "Ten Cents a Dance" (Col).

Warners (1,100; 50-75), "The Gorilla" (WB) (2d week). Felt drought immediately after 2d week-end and figure will be very low this week; last week same film got $10,000, only fair, considering holiday period.

Winter Garden (1,418; 35-85-$1), "Sit Tight" (WB) (3d week). Playing to steady trade, and this, its 3d week, likely to see $27,000; last week this comedy ran neck and neck with the Strand at $32,900; "My Past" (WB) opens here March 10.

CRITICS BAT .1000

Topeka Films Run According to Reviews—"Buster" Gets $3,400

Tokepa, Kan., March 3.
(Drawing Population, 85,000)

Last week was "Critics' Week" in Topeka. "War Nurse" started nobly, but being severely panned by critics, took a dive. "Divorce Among Friends" not only went into a tail spin after notices came out but established a new low at the Novelty. "Dance, Fools, Dance," was panned only for a silly box office title and given good notices otherwise. It built to better than average for the past six weeks at the Grand. Critics were divided over "Fair Warning" and it did fairly.

Estimates for Last Week

Grand (1,400; 50) (Fox)—"Dance, Fools, Dance" (M-G). Joan Crawford pulling the young crowd first half; they were disappointed that Joan didn't dance and be gay, but by that time the older crowd found it was good drama and it pulled the week's total to $4,500, good.

Jayhawk (1,500; 50) (Fox)—"War Nurse" (M-G). Drew first day on strength of book, but critics and first nighters warned rest of crowd away; only got $1,400, fair; "Gang Buster" (Par) last three days of week pulled as Topeka likes comedy and Jack Oakie; got $2,000 making $3,400 on week, fair.

Novelty (1,200; 35) (Fox)—"Divorce Among Friends" (WB). Had only Lew Cody as name and dove to $275 for three days, new low for three days at house; "Fair Warning" tied up with local radio kid club pulled extra juvenile business and got enough to boost week's total above the house low for week's business; total, $1,000, good.

'WAY' $20,000, DENVER; PAR $14,000 THIS WK.

Denver, March 3.
(Drawing Population, 400,000)

Another week-end snow is crimping grosses. "City Lights" goes into tthe Tabor and Aladdin March 13. First time Denver has had same picture at two first runs.

Estimates for This Week

Aladdin (Huffman) (1,500; 35-50-75)—"Men on Call" (FN). Will do around $6,000; house seems unable to get away from that figure; "Kiss Me Again" (WB) last week finished to usual fair $6,000.

Denver (Publix) (2,300; 25-35-65)—"Easiest Way" (M-G). Looks like $20,000, with Lillian Roth in person, okay; "Dance, Fools, Dance" (M-G) last week finished to fair $18,700.

Paramount (Publix) (2,000; 25-35-50)—"Little Caesar" (FN). Good at $14,000 pace; "Kismet" (FN) last week low with $9,600, poor.

Rialto (Publix) (1,040; 25-35-50)—"The Gorilla" (FN). Giving this house above average, $4,000; "Bad Man" (FN) last week bad at $2,500.

Tabor (Huffman) (1,900; 25-35-50)—"Ten Cents a Dance" (Col). Will do around average, $10,000; "Man to Man" (WB) last week did fairly, $9,500.

Business Theories

Portland, Ore., March 3.

Asked to account for good picture grosses in this burg and low retail sales, several leading business men alibied that pictures and autos are in the same class.

Idea quoted is that people mortgage their homes and babies to pay auto installments. Likewise, they will quit eating pie to buy theatre ducats.

One banker said there are plenty of people working at the 1929 wage scale who could afford the b.o. ante, since they had cut down on other expenses.

None of the business men had any comment to make on the fact that four leading houses here spend over $6,000 weekly on exploitation and that attendance has increased on an average of 10% during the past year.

Boston Gets Hot With Good Films, Met's $45,000 Dash

Boston, March 3.
(Drawing Population, 850,000)

City is filled with fine film attractions and business is on the up-and-up all around. Looks like a fine week everywhere, the Met being out front for what looks like $45,000 on Ted Lewis' band.

Chaplin's "City Lights," however, has been the talk of the town with a business of over $30,000 looked for during its second week. Show runs continuous from eight in the morning until 11 at night at 50-75-$1 prices. "Cimarron," at Keith's, is being held for its fourth week and will corral near $20,000.

"Way Down East," in its final week at the Majestic, was bad with about $4,000 recorded. "Trader Horn" is now at this house and looks good.

Estimates for This Week

Met (Publix) (4,380; 50-75), "Father's Son" FN). With Ted Lewis' Band on stage will grab a fine $45,000; last week with Duke Ellington's Band and "Body and Soul" (Fox) house got a fine $43,400.

Loew's State (4,000; 30-40-50), "Reaching for the Moon" (UA). Fairbanks, Sr., not the draw he ought to be and house will be lucky to get $22,000, just fair; last week "Easiest Way" (M-G) got a good $26,400.

Keith's (RKO) (4,000; 35-50-60), "Cimarron" (Radio). Fourth week of this hit will get $20,000 to end great run; same film got $26,600, good, last week.

Keith-Boston (RKO) (3,000; 50-60), "Lady Refuses" (Radio). Looks liks fair current week of $15,000; last week fine, $22,600; vaude brings much biz all the time.

Fenway (1,360; 30-60), "Conquering Horde" (Par). Will do a fair $5,000 with this film; "Seas Beneath" (Fox) grabbed $5,200 last week.

Uptown (1,700; 30-60), "My Past" (WB). Maybe a fair $7,500; "Rango" (Par) caught good $8,500 last week.

Scollay (2,562; 35-50-60), "Conquering Horde" (Par). Big week indicated here with gross close to $20,000; a fair $10,500 came in on "Seas Beneath" (Fox) last week.

Olympia (1,962; 35-50-60), "My Past" (WB). Doubtful of more than $9,000 this week; "Rango" (Par) for good $10,500 last week.

Tremont (50-75-$1), "City Lights" (UA). Second week of Chaplin indicates a fine $31,000; first week did around $38,000, extraordinary.

"LOVERS" ON WAY TO $55,000 AT B'KLYN PAR

Brooklyn, March 3.

Okay picture fare this week ought to liven up the theatres. Scribes gave the Paramount bill a grand send-off, feature being "Honor Among Lovers." Figures to do around $50,000 with big radio act on stage.

The Strand is also housing a likable flicker, "Illicit," which has evoked good comment and ought to do around $17,000. Fox is playing a Paramount film, "It Pays to Advertise," while that spook film, "Dracula," is into its second week at the Albee.

Estimates for This Week

Paramount (Publix) — "Honor Among Lovers" (Par) (4,000; 35-50-75). Excellent breaks in dailies with fast stage show ought to bring in $55,000; "Fighting Caravans" (Par) last week a headache at about $43,500.

Fox—"It Pays to Advertise" (Par) (4,000; 25-50-75). Figures for $31,000 last week, "Girls Demand Excitement" (Fox) with Irene Bordoni heading stage show; got $29,600.

Albee (RKO) — "Dracula" (U) (3,240; 35-40-60-75). Second week for this one and still bringing the crowds in; maybe $28,000 this week; last week it did big $38,000.

Metropolitan (Loew) — "Inspiration" (M-G) and vaude (3,577; 35-40-50-75). Garbo gal is okay here and possibly $26,000; "Bat Whispers" (UA) last week to the tune of $20,600.

Strand (Warner)—"Illicit" (WB) (2,800; 35-50-60-75). Looks like a hit and around $17,000; "Viennese Nights" (FN) last week at $13,700.

Chi Shy of Smash This Wk., But 'Dance' Will Get $56,000, 'Rango' $29,000—'My Past' $40,000

COLUMBUS REMAINS QUIET

"Reaching" Best in Town on $17,000 This Wk.—"Soul" May Get $19,000

Columbus, March 3.
(Drawing Population, 475,000)

About time the theatres got a real break, although the current week doesn't look too hot. Extra publicity is being used to bolster.

Doug Fairbanks and "Reaching for the Moon" looks like the best bet of the week. The Majestic goes back to split weeks after a record-breaking seven days with "Cim."

Estimates for This Week

Ohio (Loew-UA) — "Body and Soul" (Fox) (3,074; 25-50), and stage unit. On way to a good $19,000, which will place it with house's better weeks; "Parlor, Bedroom and Bath" (M-G), last week, did a good $18,700.

Palace (Keith)—"Stolen Heaven" (Par) (3,000; 25-50). Nancy Carroll pulls well here and film should finish with about $15,000; "Millie" (Radio), last week, a disappointment at $13,300.

Broad (Loew-UA)—"Reaching for the Moon" (UA) (2,500; 25-50). Class of the week in every way and due to hit at least $17,000; "Inspiration" (MG) fell off last week to only $15,600.

Grand (Neth)—"Finn and Hattie" (Par) (1,100; 25-50). Doesn't look better than $4,700; "Sit Tight" (WB) down to $4,300 last week.

Majestic (1,100; 15-30)—"Lady Refuses" (Radio), and "Single Sin" (Tiff), split week. Will draw about $4,000 for week; "Cimarron" (Radio), last week, third downtown, broke house record at $5,100.

FOX PACING FRISCO AT $40,000–WARF $21,000

San Francisco, March 3.

Despite premature warm weather the downtown picture theatres got off to a good start this week. Several grabbed heavily on the Saturday-Sunday shows.

Fox is realizing the fastest stride in some weeks and the Warfield also is on a leap. Even the California exhibits new life.

Estimates for This Week

Fox (5,000; 50-65-75-$1)—"Dance, Fools, Dance" (M-G). Pulled a great opening and indicates an easy $40,000, which is very satisfying; last week "Don't Bet on Women" (Fox) went under $36,000, which figure, although disappointing in view of its start, is good for this house.

Warfield (Fox) (2,672; 50-65-90)—"Stolen Heaven" (Par). Starting great with takings consistent and looks like $21,000; last week "Seas Beneath" (Fox) hit a good $20,000.

Paramount (Fox) (2,698; 35-50-65-$1)—"Little Caesar" (FN). Second week down and goes off after five days with an indicated total of $11,000; last week opened at smash space and then eased to $27,500.

California (Fox) (2,200; 35-50-75)—"Finn and Hattie" (Par). Lowered prices speeding business for this house; picture probably will get over $10,000, which is good; last week "Royal Family" (Par) sour at $7,800.

Orpheum (RKO) (2,270; 35-50-65)—"Cimarron" (Radio). In fourth week is showing tendencies to slip; still profitable, however, if it gets $12,000; last week played to $17,000, sweet.

Golden Gate (RKO) (2,485; 30-40-50-65)—"Resurrection" (U). Below normal and probably won't top $14,500, okay but under average; last week "Many a Slip" got same figure.

Warners (WB) (1,365; 30-50-65)—"Outward Bound" (WB). Disappointing; around $9,000 this week, which is fair; last week "River's End" fell off but is still in the money at $8,000.

Chicago, March 3.

Following the three-day holiday this week won't come near last week's figures. Only a couple of houses are on the road to outstanding grosses.

After a smashing stay at the ace Chicago Rudy Vallee moves around the corner to the Oriental but won't come near the previous $61,000. Besides, Vallee is following the terrific Oriental pace of Duke Ellington's orchestra.

Joan Crawford continues to punch out socks in this town and her "Dance Fools Dance" is on the way to a neat total at the Chicago. Started out paralleling the preceding Vallee pace. Only the absence of holiday days will prevent the picture from equalling last week's mark. "Rango," of which not much was expected, is proceeding to grind well at McVicker's, reviewers giving it plenty of plugging. Other run houses are ready to change pictures. "Cimarron" goes out after four weeks at the State-Lake with "Millie" coming in Thursday (5). Three of these weeks were exceptional, the final stanza being a sharp dive.

"New Moon" is out on Wednesday (4), doing less than two weeks in spite of critical raves. Last year the musical show did 26 weeks at the out-of-the-way Great Northern. Fairbanks' "Reaching for the Moon," after an excellent first week, slipped fast and will be replaced Friday (6) by Chaplin's "City Lights."

Woods is doing well this week with "Finn and Hattie." Picture was originally spotted for the Chicago, then pencilled in for the Oriental, and finally moved to this indie spot at the last moment.

Estimates for This Week

Apollo (Shubert) (1,500; 50-75-$1-$1.50) — "Maedel von de Reeper Bahn" (Epic). Roadshow not clicking; price too steep and suicidal reserved seat policy; strictly legit house has many people wondering whether this is picture or not; for 2nd week maybe $4,000; opening week did another fair $5,200.

Chicago (Publix-B. & K.) (4,000; 50-75-85) — "Dance Fools Dance" (M-G). Stage show. Smashing through on reputation of the Crawford series; started on the right foot and indicates $56,000 despite critical soft pedalling; last week, "Father's Son" (FN) and Rudy Vallee brought in a gala $61,000.

McVicker's (Publix-B. & K.) (2,200; 50-75-85) — "Rango" (Par). Though brought in half-heartedly is managing good trade for a film that doesn't mean much to the women; first week nearing $29,000, okay; "Reducing" (M-G) finished its second week only fairly at $21,200 last week.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"My Past" (WB). Stage show. Pink permit flicker and Rudy Vallee band, on hold-over week in loop, means excellent gross at this off-and-on house; will bring house up to a good $40,000; last week the three straight holidays helped a weak flicker, "Sit Tight" (WB) to scrape through with a fair $27,600.

Orpheum (Warner) (650; 40-60)—"Doorway to Hell" (WB). For third week in the loop looks good enough at $3,800; "Mothers Cry" (FN), last week, came through nicely with matron trade to $4,900.

Palace (RKO) (2,300; 50-75-85)—"Don't Bet on Women" (Fox) and vaude. Picture has received nice treatment from the dailies and carries a local fav name; vaude lineup collecting its steady patronage; appears capable of hitting $24,500; last week the holidays boosted "Kept Husbands" (Radio) to $25,600.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"New Moon" (M-G). Just two weeks and last half of run can't mean more than $11,000; first week drew class trade for $17,800; "Fighting Caravans" (Par) replaces tomorrow (4).

State-Lake (RKO) (2,700; 50-75-85)—"Cimarron" (Radio). Fourth and final week will dive to $15,000; previous week used the holidays to good advantage for a good $24,200; "Millie" (Radio) comes in full of hopes and promises Thursday (5).

United Artists (Publix-UA) (1,700; 50-75-85)—"Reaching for the Moon" (UA). After a tremendous first week, $31,500, slowed to a walk and second week indicates not more than $18,500, which means farewell; "City Lights" (UA) comes in at the close of this week.

Woods (Jones) (1,200; 50-75-85)—"Finn and Hattie" (Par). Will pick house up somewhat after a few wobbly weeks; nice gross hinted at $12,000; "Damaged Love" (Sono-WW) didn't mean anything last week in spite of its lurid promises; not worthwhile at $8,300; sex exploitation couldn't lure.

Minn. Full of Celebrations

Expect $25,000 for "Heaven" This Week—State on 10th Ann. May Get $11,000

Minneapolis, March 3.
(Drawing Population, 500,000)

Despite the lack of any particular screen attractions, it looks like a strong week for most of the loop showhouses. Grosses, in the aggregate, promise to hit one of the highest marks in some time.

The Minnesota is celebrating the 1,000th performance of Lou Breese, its m.c. and pit orchestra conductor, and the State has its 10th anniversary show. High-pressure exploitation by many houses brought the public to the loop in droves Saturday and Sunday.

"Reaching the Moon" is weak at the Century and poor notices may have had something to do with it. Week will be all right, but nothing like the Fairbanks' name used to assure.

"Sit Tight," at the State, also received poor reviews, but a reel of Minneapolis scenes of 25 years ago was a happy thought for the gate.

Estimates for This Week

Minnesota (Publix) (4,200; 75), "Stolen Heaven" (Par) and Publix unit. They always pay to see Nancy Carroll here; business considerably helped by Breese celebration and return engagement of George Dewey Washington; looks

(Continued on page 21)

'LYNNE' LEADS CURRENT WASH. LIST—$35,000

Washington, March 3.
(Drawing Population, 450,000)

"East Lynne" seems to be skipping along out front this week and may reach $35,000 at the Fox.

Estimates for This Week

Columbia (Loew) (1,232; 35-50), "Inspiration" (M-G) (2d week). Headed for $11,000 on holdover this week; last week $16,000.

Earle (Warner) (2,244; 25-30-40-60-70), "Woman Hungry" and vaude. Will do about $17,000; last week, "My Past" (WB), about $20,000.

Fox (Fox) (2,434; 15-25-35-60), "East Lynne" (Fox). Headed for almost $35,000, very big; last week, "Don't Bet On Women" (Fox), plus Irene Franklin on stage, almost $23,000.

Palace (Loew) (2,363; 25-35-40-60-70), "Fighting Caravans" (Par). Seems headed for a $21,500 week; last week, "Parlor, Bedroom and Bath" (M-G), with stage show, to about $24,000; night business so big as to counteract lowered matinees.

Rialto (P) (25-30-50-60), "Damaged Love." Doesn't look to be set for more than $7,000; last week "Dracula" (U) got about $8,000 in its second week.

Keith's (RKO) (1,875; 35-50), "Millie" (Radio). Looks scheduled for $14,000, good; last week "Cimarron" (Radio) in third week got around $6,800.

Cincy Perks Up—'Sinner' And Vaude Around $25,00

Cincinnati, March 3.
(Drawing Population, 700,000)

Current week indicates that it will be okay. May even beat its successor which had the holiday to help.

Estimates for This Week

Albee (RKO) (3,300; 35-75)—"Once a Sinner" (Fox). Fair vaude lineup pulling a good $25,000; almost a grand better than last week's "Finn and Hattie" (Par).

Capitol (RKO) (2,000; 30-50)—"Dracula" (U). On way to a smart $17,000; last week "Millie" (Radio) pulled $11,750.

Palace (RKO) (2,700; 30-50)—"Stolen Heaven" Par). Floating for a fairly good $16,000; last week, "Devil to Pay" (UA), grabbed a rich $19,800.

Lyric (RKO) (1,400; 30-50)—"Criminal Code" (Col). Looks like $12,500; last week "Resurrection" (U) brought $10,700.

Keith's (Libson) (1,600; 30-50)—"Numbered Men" (FN). Figures to get $5,500, about $500 over last week's "Devil With Women."

Strand (RKO) (1,350; 25-40)—"Tol'able David" (Col). Doing a tolerable $4,500; last week "Cimarron" (Radio) corralled just under $6,000, very good after film's fortnight at Palace.

Family (RKO) (1,140; 20-35)—"Captain Applejack" (WB) and "Lion and Lamb" (Col). Hitting normal $4,000 gait; last week, "Fair Warning" (Fox) and "Little Caesar" (FN) a repeat and above average layout for this house; reflected in boost to $4,900.

'CIM' LEADING MONT'L THIS WK. ON $15,000

Montreal, March 3.
(Drawing Population, 600,000)

Indications are that "Cimarron," at the Palace, will easily top the heap this week. The double bill at the Capitol, including "Scandal Sheet," should be runner-up.

Ruth Draper playing His Majesty's (legit) at a $2.50 top, is very popular here and advance sales make it look good for $8,000 at this spot. Repeat week at the Princess of "Reaching for the Moon," which did well last week, is still holding up and make take $8,000 which will be a very good $20,000 on the fortnight.

French zone neighbs are slow while these English houses are picking up.

Estimates for This Week

His Majesty's (CT) (1,600; 75-2.50) Ruth Draper (legit). Advance sales good with fine press notices should gross around $8,000; last week "Apple Cart," second week, held up well, taking $9,500.

Palace (FP) (2,700; 40-75) — "Cimarron" (Radio). Five-a-day grind will boost along with big ballyhoo and outlook is for $15,000, very good; last week "Sin Takes a Holiday" (Pathe) picked up around $11,000, not so good.

Capitol (FP) (2,700; 60)—"No Limit" (Par) and "Scandal Sheet" (Par). Both started out well with latter the big attraction; $13,500 is fair estimate, good; last week "Passion Flower" (M-G) and "Royal Bed" (Radio) did about $11,000.

Loew's (FP) (3,200; 35-60) — "Cohens and Kellys in Africa" (U). Vaude carrying this one which has been over-exploited here; $11,500 will about its best; last week "Once a Sinner" (Fox), and better than usual vaude got $12,500.

Princess (CT) (2,300; 35-60)—"Reaching for Moon" (UA) (2d wk.). Looks like holding up and should gross about $8,000; last week same picture best in town at $12,000; $20,000 for fortnight excellent.

Imperial (FP) (1,900; 25-40)—"Captain Applejack" (WB) and "Ex-Flame (Tiff). "East Lynne" picture sure of good following locally which may boost gross to $5,000; last week "Under Suspicion" (Fox) and "Man to Man" (Fox) only middling, $3,500.

Cinema de Paris (Ind) (600; 25-50)—"Chacun Sa Chance" (Pathe-Natan). Around $2,800 is fair estimate; last week Menjou pepped up attendances on "Gosse de Pere" at $3,500.

K. C. ON REST PERIOD, 'PARADE' BEST—$20,000

Kansas City, March 3.

Two gangsters, the "Last Parade" at the Mainstreet, and "Little Caesar" at the Newman, and two comedies, "Reaching for the Moon" for Loew's Midland, and "It Pays to Advertise" at the Royal, are a complete reversal of form from the numerous girl films on the street last week. All of the houses went strong for extra publicity for their wares and it looked like Christmas to the newspapers.

Pantages tried a novelty stunt for "Matrimonial Bed." House sent a truck through the streets on which was a bed containing a dummy figure covered except the head. Outfit looked cheap and from remarks heard it evidently proved the reverse from that which was intended.

Week-end was disappointing.

Estimates for Last Week

Loew's Midland (4,000; 25-50)—"Reaching for the Moon" (UA). Opened nicely and will probably hit $19,000; last week "Easiest Way" (M-G) just fair at $16,200.

Mainstreet (3,200; 25-35-50-60)—"Last Parade" (Col). Helped by strong four-act stage show; should gross nice $20,000; "Millie" (Radio) last week held up well for $19,500.

Newman (1,890; 25-35-50-60)—"Little Caesar" (FN). Strong billing gave feature flying start with prospects for $12,700; last week, "Illicit" (WB) strengthened by Lillian Roth in person; around $14,000.

Royal (840; 25-50)—"It Pays to Advertise" (Par). Just fair indicated; $3,700; last week "Royal Family" (Par), $4,750.

Pantages (2,200; 25-50)—"Matrimonial Bed." Hot title for this combination picture and stock burlesque house; will likely finish with about $6,000; last week, "Desert Romance" $5,800.

"Dracula" Hits $31,000 Clip in Pitt for Lead

Pittsburgh, March 3.
(Drawing Population, 1,000,000)

Looks like the biggest thing in town this week will be "Dracula" at the Stanley. Thriller, which has played here at least half a dozen times on the stage, should get a minimum of $31,000. With a fair break in weather it may even succeed this. "Scandal Sheet," at the Penn, will hardly better $23,000, a fairly unimpressive total.

"Cimarron" sailed through with flying colors in its third week and is now playing a fourth, the first picture in four years to get a full month at the Warner. If it gets $9,000 in its final stanza, which it should, it will mean around $50,000 for the run, a great figure here. "Rango" pulled swell notices at both the Fulton and Sheridan Square but will hardly do more than average biz on the local apathy lately to jungle films.

With stage shows bolstering "Resurrection" at the Enright and Davis, favorable grosses and anticipated although Enright has dropped a bit, though not much, with Dick Powell's departure as m. c.

Estimates for This Week

Aldine (Loew's (1,900; 10-15-25-35)—"Fighting Caravans" (Par). Listless western will be lucky to do an average $5,500; Gary Cooper has never meant much around here; "Bachelor Father" (M-G) last week good on $6,600.

Davis (WB) (1,850; 25-35-50)—"Resurrection" (U) and vaude. Bill headed by Tom Patricola had 'em standing opening day with $8,500, decent enough figure, anticipated; last week "Right of Way" (FN) about the same.

Enright (WB) (3,700; 15-25-35-

(Continued on page 21)

Louisville Rialto's First Vaude in 2 Yrs.—$9,000

Louisville, March 3.
(Drawing Population, 500,000)

Mild winter weather has been a help. Also there's a noticeable increase in the force used in advertising since the Rialto announced its vaude policy, which started Saturday (28) with six acts. Interesting angle here is that Dolle had acts in this house 10 days after taking it over, when his avowed policy for the Strand and Alamo was that more money could be made with straight films without worrying about stage.

Falling in line with the competition's advertising, the National now bills "six acts" instead of the F. & M. unit as such. The "Idea" title name has been dropped.

Fairbanks in "Reaching for the Moon" and "Dracula" should do better than average because of publicity angles. National is expected to slide because of the Rialto cutting in on patronage.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40), "Girls Demand Excitement" (Fox). John Wayne and Marguerite Churchill no names here and take accordingly; $3,200, poor; last week, "Fair Warning" (Fox), $4,200.

Brown (Brown) (1,509; 25-40), "The Pay-Off" (Radio). Lowell Sherman has a rep for sophisticated drama that assures at least an average return, $4,300; last week, "Millie" (Radio), $5,800, good.

Mary Anderson (RKO) (1,387; 30-50), "Finn and Hattie" (Par). Opened mildly, but should build on word-of-mouth; $4,600, comfortable and indicated; last week, "Right of Way" (FN) barely reached $4,500, usual.

National (Bass) (2,300; 25-40-50-60), "Madonna of Streets" (Col) and F. & M. unit billed as vaude. Combo should do $8,100, a slide; last week, "Big Fight" (Cruze), $9,000.

Rialto (4th Ave.) (2,940; 30-40-60), "Don't Bet on Women" (Fox). Edmund Lowe on screen and six RKO acts for initial vaude bill here in two years; prospects very good for $9,000, amply profitable, and about $5,000 more than average with straight pictures; last week "Stolen Heaven" (Par) did $4,100.

State (Loew) (3,252; 25-35-50-60), "Reaching for Moon" (UA). Should spell a good $13,000; last week "Easiest Way" (M-G) grossed $11,900, satisfactory.

Strand (4th Ave.) (1,865; 25-35-50), "Dracula" (U). Probably $6,500 due to exploitation if story not too gruesome for locals; lack of cast names also handicaps, but Bela Lugosi and Helen Chandler plugged prior to run; last week "Resurrection" (U) fell down after opening and reached only $6,400, good, but not enough for h.o.

INDIANAPOLIS QUIET

James Hall as M.C. and "Millie" Helping Indiana Toward $20,000

Indianapolis, March 3.
(Drawing Population, 450,000)

With James Hall, the new m.c., the Indiana is succeeding in bringing back some of the patronage which it lost during the early weeks this year when the house tried a vaude policy.

Hall is proving popular and, being both on the stage and screen this week, the theatre is scheduled to have a good week.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65)—"Millie" (Radio). Had good start and building with James Hall in person as m.c.; looks better than average at $20,000.

Circle (Publix) (2,600; 25-40-50)—"Scandal Sheet" (Par). Failing to cause much excitement, despite extra exploitation; only fair at $8,500 pace.

Loew's Palace (Loew's) (2,800; 25-35-50) — "Reaching for Moon" (UA). Should be average at $9,000.

Apollo (4th Ave.) (1,100; 25-35-50)—"My Past" (WB). Not doing as expected; maybe $4,900; fair.

Lyric (4th Ave.) (2,000; 25-35-50)—"Body and Soul" (Fox) and vaude. Appears to be on the build; good at $10,500.

Ohio (Publix) (1,400; 15-25)—"Ex-Flame" (Tiff). Shown as a first-run picture and light at $2,400.

P'TLAND DOING WELL, 3 ARE BEATING $12,000

Portland, Ore., March 3.
(Drawing Population, 400,000)

Local grosses keeping well on the up and up, although general biz in town is low at present. Retail sales are poor. The Broadway held "Reducing" a second week and is doing okay.

Likely the big winners this week will be "Dracula," at the Orpheum, and "Reaching for the Moon" at United Artists.

Estimates for This Week

Paramount (FWC) (3,500; 25-60), "Stolen Heaven" (Par). Likely good at $15,000; last week "Little Caesar" (FN), fair, $15,500.

Broadway (Fox-Portland) (2,000; 25-60), "Reducing" (M-G). Second week likely to go to $9,000; last week picture got $15,000.

Orpheum (RKO) (2,000; 25-60), "Dracula" (U). Opened big and well exploited; looks like a winner, around $15,000; last week "Millie" (Radio) did $11,500.

United Artists (Fox-Portland) (1,200; 25-60), "Reaching for the Moon" (UA). Clicking well, likely $12,000; last week "Royal Family" (Par) poor on $6,500.

Rialto (FWC) (2,000; 25-50), "Sunny" (FN). Will be about $4,000, fair.

Alder (Hamrick) (1,200; 25-50), "Aloha" (WB). Held for second week and should get about $4,500; last week same film $5,000.

BLASE N. O. SPURNS ALL BUT 'HEAVEN,' $19,000

New Orleans, March 3.
(Drawing Population, 500,000)

Main item and surprise this week is the inability of Douglas Fairbanks and "Reaching for the Moon" to draw at Loew's State. Total here doesn't look as if it can better $11,000 which means the poorest week for this spot in months. Nancy Carroll and "Stolen Heaven" look like the week's leaders.

Estimates for This Week

Saenger (3,568; 65) — "Stolen Heaven" (Par). Nancy Carroll drawing and hitting best clip in town; may do $19,000; last week "Dance, Fools, Dance" (M-G) did $20,000.

Loew's State (3,218; 60)—"Reaching for the Moon" (UA). Apparently little or no local interest in Fairbanks; feature is not pulling and $11,000 will be lowest in some time here; last week "Body and Soul" (Fox) also off at $12,000.

Orpheum (2,400; 60)—"East Is West" (U). Not doing well and shapes as if around $11,000 will be maximum; last week "Millie" (Radio), $13,000.

Strand (1,800; 50)—"Gang Buster" (Par). Oakie doesn't panic 'em here any more; picture will be lucky to grab $3,000; last week "Once a Sinner" (Fox) poor on $2,400.

Tudor (800; 50)—"Finn and Hattie" (Par). May roll up $3,600 this week; in eight days "The Southerner" (M-G), preceding picture, drew $4,700 after starting to $1,000 daily for first two days; film then dove and was pulled two days ahead of time; this house gets "Trader Horn" (M-G) on roadshow basis.

Buys "A Little Flat"

"The Little Flat in the Temple," by Pamela Wynne, has been bought by Pathe. Title due for alteration.

Picture to star Helen Twelvetrees.

"LIGHTS" $45,000 IN DETROIT THIS WK.

Detroit, March 3.

"City Lights" opened with a big ballyhoo and is breaking all existing records for the United Artists. Seven and eight shows a day will probably get $40,000 to $45,000 on the week including the performances Thursday evening.

"Millie" is failing to attract as expected.

Estimates for This Week

Michigan (4,045; 35-50-75)—"My Past" (WB). McKinney's Cotton Pickers, local band, on stage and responsible for plenty of the business; will probably wind up with about $41,000; last week, "Stolen Heaven" (Par) weak at $36,200.

Fox (5,100; 15-25-50)—"Body and Soul" (Fox). Selling Elissa Landi and Charles Farrell meant a better than usual business; probably near $40,000 this week; last week fair with "Seas Beneath" (FN) at $32,000.

Fisher (2,700; 35-50-75)—"A Gentleman's Fate" (M-G). With John Gilbert and all star cast doing nicely plus Nick Lucas in person; may get $28,000; last week fair with "Parlor, Bedroom and Bath" (M-G) doing about $21,000.

RKO Downtown (2,750; 15-25-50)—"Millie" (Radio). Doing lightly, even despite rather big ballyhoo; making money but not what was expected; will get about $17,000; last week "Cimarron" (Radio) third week about $13,000.

United Artists (3,000; 50-75)—"City Lights" (UA). Opened Thursday (26) at five p. m., and played four performances that day; that extra money added will mean about $43,000 for first week of seven and half days; very big; last week, "Reaching for Moon" (UA) in second week hit $12,200 and pulled to make room for Chaplin.

Paramount (3,000; 35-50-75)—"New Moon" (M-G). Class pictures invariably fail to attract in large quantities; second week will probably get $10,000; first week got around $17,600.

State (3,000; 15-25-50)—"Sit Tight" (WB). Brought here after fair week at Fisher; doing well and will wind up with about $9,000; last week "Dance, Fools, Dance" (M-G) got about $11,000.

Shubert—"Trader Horn" (M-G). Playing twice daily at $1.50 scale and around $11,000 on first week; figure is pretty fair.

BIRMINGHAM ALL WET

"Inspiration" $9,000 This Week—Others Fair at Best

Birmingham, March 3.
(Drawing Population, 325,000)

Rain and plenty of it has slowed things up around the theatres. Sure 'nuff looks like another wet week.

The boys are fighting for business. Three weeks ago there were only about twenty 24 sheets in town. This week they are scattered from one end to the other. Exploitation in more ways than one is being tried out. Last week "Millie" was ballyhooed to the skies but it did little good as the picture didn't draw.

Estimates for This Week

Alabama (Publix) (2,800; 25-35-60)—"Inspiration" (M-G). Should top the town easily at $9,000; last week "Stolen Heaven" (Par) better than expected at $8,000.

Ritz (RKO) (25-40)—"Beau Ideal" (Radio). Nothing exciting expected from this and maybe $3,500; last week "Millie" (Radio) pancaked at $3,500; beginning to look like vaude must come back here.

Strand (Publix) (800; 25-40)—"Passion Flower" (M-G). Fair at best for $2,500; "Viennese Nights" (WB) last week about $2,500, poor.

Empire (Wise) (1,100; 25-50)—"Little Caesar" (FN). Appears to have a good chance to do splendid business this week with weather favoring, maybe $3,500; "DuBarry" (UA) last week did well at $4,000.

Galax (Publix) (500; 15-35)—"Sinners Holiday" (WB). Will do moderately for $900; "Lady's Morals" (M-G) last week no draw and lucky if it got $1,000.

Trianon (RKO) (600; 20-35)—"Millie" (Radio). Moved over from Ritz for second week but may not last entire week, $1,300 top; last week "Cimarron" (Radio) was pulled on third day of third week and "Caught Cheating (Tiff substituted for balance; three days of "Cim" $450 and "Cheating" almost reached $500 for its three days.

FOX SCREEN DELETIONS

Sales Spiels Reveal Picture Stars Once Owned Everything in Hollywood

Hollywood, March 3.

As a sales stimulator for tourists who spend the winter here, nothing works quite as well as picture names.

To have lived in an apartment formerly occupied by a picture star is to have lived. A tourist returning to the sticks gets a certain worldly satisfaction in telling the boys that he slept in the bed that once rested Hollywood's fairest femme.

Apartment house owners, knowing the weakness of hinterlanders, play up the picture angle to chumps. According to apartment house statistics, John Gilbert has occupied more sleeping quarters than George Washington. If the tenant happens to be a male, Garbo used to live there.

Indirect Contact

Association counts. If the tourist can't meet the Barrymores he can at least hang his hat in the closet that formerly sheltered the royal raiment. Real estate agents never pull the picture name gag unless the prospective tenant starts walking out. Then it's whispered to him that So-and-So just moved out last week. Whispering isn't done to make the information seem precious, but because it is barely possible that So-and-So might have been used on other wavering customers within earshot.

If all the automobiles in Hollywood which were supposed to have been owned by Gloria Swanson were placed end to end, all the drivers would feel very silly. Mobs think they are driving tthe cast-off cars of stars.

Fake Car Monograms

Used car dealers go a little further than the real estate dealer. It's not uncommon for them to stick initials on a car corresponding with the name of some star. That usually makes the sale.

Recently the library of a deceased picture star was offered for sale. Tourists grabbed off several hundred. The former manager of the star figured that there still was gold to be had, so bought up 3,000 old books that had "ex libris" stickers pasted in them. The books cost the manager around two-bits and were sold at $3 each.

Auctioneers are always on the lookout for some article formerly owned by a picture name. No matter what it is, it can be thrown in with a flock of junk as a teaser. Any auction sale which can include a star's name in its advertisements is assured of an audience.

Seek New Angles In Old Yarns As Shortage Relief

Hollywood, March 3.

Fox, with most of the other major studios, is feeling the pinch of the story dearth. It has its readers going over previously rejected scripts hoping to find material that can be redreseed.

Shortage at this studio is on stories that will fit Will Rogers, El Brendel, Una Merkel and Cissie Loftus.

Several directors are currently idle as a result of the story holdup.

Pathe is another studio delving through its old material for new angles.

Schulberg Back

Hollywood, March 3.

Ben Schulberg, Paramount's western production manager, arrived here Monday night (2) from Kansas City. Adolph Zukor returned to New York instead of coming here.

Sidney Kent, Sam Katz and Charles McCarty are making the Coast trip next month, before the Paramount sales convention.

JUDGE DOURAS PRACTICING

Marion Davies' Father in L. A. Law Office

Hollywood, March 3.

The father of Marion Davies, Judge Bernard J. Douras, formerly a New York jurist, has entered law practice here.

He is associated with Roger Marchetti.

MAYER BUILDUP FOR ACADEMY AWARDS

Hollywood, March 3.

Louis B. Mayer's idea to make the Academy's bestowal of awards for picture achievements a social event of national importance comes before the Academy's board for approval tomorrow (4). Details of the plan are up to Mayer.

Mayer's vision of the society edifice that could be founded upon the Academy's annual statuettes appealed to the awards committee, of which he is chairman. He was appointed to select his own aides.

Government officials and heads of all film companies will be glad to come to the coast to participate in the Academy's marks of recognition for the industry's artists.

CERTAIN MATTER NOT FOR THEATRE

Prohibition Bias, Political Speeches, Bolshevist Propaganda, Breadlines, Etc., and Economic Discussions Dividing Audience Must Not Be Shown in Fox Theatres — Instructions to House Managers Held Responsible

ENTERTAINMENT ONLY

All Fox house managers have been charged to delete all propaganda, politics and controversial screen matter from the theatre. This is in addition to the recent order to banish the advertising screen. The new order is aimed directly at newsreels.

In the language as passed to the house managers, the latter are authorized to delete the following type of screen fare:

Subjects of a controversial nature on prohibition.

All subjects that may be construed as Bolshevist propaganda.

All political speeches which takes sides on matters of public interest.

Clips showing breadlines.

Economic discussions on which patronage reaction may be divided.

It's the most sweeping order ever to have been issued and is born out by the policy of the Fox theatre management to operate on a policy of 100% entertainment.

In registering the new authority in the house managers, Fox has made it clear that the order is not

(Continued on page 27)

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Week's New Contracts

Contract activity figured last week mostly for Radio. Three players get new termers, Polly Moran at Metro; Claudia Dell and Sharon Lynn at Radio.

Same studio handed a termer to Keane Thompson, former Paramount writer; gave Mark Sandrich, shorts director another year's ticket and picked up the options of Noel Francis, player, and J. Walter Ruben, writer.

Fox contract with Roxanne Curtis, a minor, at $100 a week with options over five years going to $550, was submitted to court.

FN's "Merry Wives"

First National's "Merry Wives of Reno," to be produced late in the spring, will have Loretta Young as one of the leads. Mervyn Le Roy will probably direct.

No Metro "Greeks"

Metro's negotiations with Joseph Schenck for the purchase of "The Greeks Had a Word for It" are off because of Schenck's original agreement not to produce it until 1932. Schenck had offered the play to Metro at the same price he paid for it, $105,000.

Browning for Metro

Tod Browning, through with Universal may go back with Metro. He's talking it over with Irving Thalberg.

Zeidman Leaves Co.

Benny Zeidman, asso. prod., and Harrison Wiley, art director, at Columbia, have resigned. Zeidman, after a rest, plans indie production.

Second WB-FN Batch

Second set of six pictures go into work at Warners-First National late this week. New batch includes "The Genius" with John Barrymore, "Alexander Hamilton" with George Arliss and "The Idol" with Edward Robinson for Warners. FN has "Upper Underworld" starring Walter Huston, "Reckless Hour" with Dorothy Mackaill and "We Three" for Loretta Young.

Allan Lane Back

Allan Lane, former picture actor who went east six months ago, is back with a Warner-FN contract. He'll play the lead opposite Dorothy Mackaill in "Reckless Hour."

Miller Out

Seaton Miller, who has been writing at Metro, is off the payroll. Miller wrote treatments for "Bugle Sounds" and "Sea Eagles."

Contest for Casters

When Harry Cohn heard that RKO-Pathe wanted Dan Kelly, Columbia's casting director, he handed Kelley a contract. Charles Richards now stays on as the RKO-Pathe caster.

Including Scandinavian

Radio may be the first to try direct-shot versions for Scandinavian countries. Leon d'Usseau is looking over native Scandi talent with this in view, Radio meanwhile feeling out Norway and Sweden exchanges.

Wexley Leaves U

John Wexley, writer with Universal eight months, is through by mutual agreement. Settlement includes Wexley's assignment of rights to U-Boat story he wrote and retaining for himself option on "Steel," another original.

Brabin's "Horseflesh"

There's a possibility Charles Brabin may do "Horseflesh," racing story, as his next for Metro if studio decides to produce it.

Marquis' New Job

With a three-way contract to cast, supervise and direct, Marquis

(Continued on page 27)

Arbitration, Eventually, for Paramount-Warner Adjustment?

Film men look to the independent companies to profit by the Paramount-Warner quarrel. Since neither is purchasing film from the other, the two companies are going into indie stalls for pictures wherever possible to fulfill their circuit requirements.

It is hinted the chances of a Paramount-Warner peace may depend on a third party intervention, while at the same time financial interests close to both hold little hope for that occurring. Arbitration may be a future means of adjustment. Recent events, however, are felt to have raised the factional resentments.

From the angle of film men close to the trouble sources it is felt that recently occurring events have piled the heap of differences which existed and the problem has resolved itself into a question of personalities.

It is also admitted that the potential loss to one or both of the film companies may reach $1,000,000 or more yearly in rentals that would otherwise accrue through selling to each other.

1st Runs on Broadway

(Subject to Change)

Week March 6

Paramount—"Unfaithful" (Par).
Roxy—"Don't Bet on Women" (Fox).
Capitol—"Easiest Way" (M-G-M).
Rivoli—"Kiki" (UA) (5).
Strand—"10c a Dance" (Col).
Winter Garden—"My Past" (WB) (10).
Rialto—"Dishonored" (Par) (4).
Mayfair—"Last Parade" (Col).
Warners—"River's End" (WB).
Cohan—"City Lights" (UA).
Central—"Ten Nights" (Ind).

Week March 13

Paramount—"June Moon" (Par).
Roxy—"Body and Soul" (Fox).
Capitol—"Great Meadow" (M-G-M).
Rivoli—"Kiki" (UA).
Strand—"Right of Way" (WB).
Winter Garden—"My Past" (WB).
Rialto—"Dishonored" (Par).
Mayfair—"Lonely Wives" (Pathe).
Warners—"River's End" (WB).
Cohan—"City Lights" (UA).

$2 Pictures

"Cimarron" (Radio) (Globe).
"Trader Horn" (MGM) (Astor).
"Reaching for Moon" (UA) (Criterion).

Foreign Films

"Il Richiamo Bel Cuore" (Italian) (President) (26).
"Zwei Herzen im ¾ Takt" (German) (Superfilm) (55th St.).
"Pagliacci" (U. S. A.) (Italian) (Central Park).
"Comrades of 1918" (German) (Nero) (Cameo).
"Napoli Che Canka" (Italian) (Cines) (Belmont).

U TAKING "POISON" OUT OF ITS "SLIP"

Hollywood, March 3.

After the New York censor board rejected "Many a Slip" (U) because of over peppery dialog and scenes, Universal recalled the print from New York. Picture will be revamped before it again goes out.

When "Slip" played the local RKO two weeks ago, city authorities finally okayed it.

L. A. to N. Y.

Joseph Plunkett.
E. M. Glucksman.
Ben Serkowich.
Kay Hanson.
Bud Barsky.
Jeanette MacDonald.
J. Frank Shea.
Robert Harris.
Marian Spitzer.
Ned Marin.

N. Y. to L. A.

Mr. and Mrs. Jack Robbins.
J. Robert Rubin.
Herman Shumlin
J. R. Grainger.
Lynn Farnol.
Gabrielle Chanel.
Irene Purcell.

6 Rubin Shorts

Hollywood, March 3.

Benny Rubin is to do six shorts for RKO-Pathe.

These are additional to the regular list of shorts on the Pathe list.

L. A. IS 15c TOWN, WORSE EVEN THAN TOLEDO

Hollywood, March 3.

Considering its population of around 1,250,000, Los Angeles with its suburbs, is more of a 15-cent town than Toledo, often called the poorest show spot among keys in America.

Showmen on this slope contend in even comparing San Francisco to L. A. that the former supports many things, including night clubs, which aren't given play down here because it's more a spending town with a lenient pocketbook.

Theatres attempting metropolitan scales face the same situation, with many good plays forced to pull stakes earlier than they would in any other key of this size. Same goes for picture houses where the admission is steeper than two or four bits. In view of that heavy drawing population, this far-western key should be up among the best.

Aside from these discounts on business possibilities, it's the picture people and tourists who keep L. A. from being a 10 instead of a 15-cent town.

At one time L. A. was known as a 50c town.

Ohio Harsh Censoring

Columbus, March 3.

The Ohio State censor board is very much on the job these days. "Many a Slip" (Univ.) has been rejected and is not to be shown in this state, it was learned today. "Lonely Wives" (Pathe) has been held up for four weeks and may also get a reject tag.

Other films are being heavily cut into. Some of the most prominent cuts in recent releases hit "Little Caesar," "Dance, Fools, Dance," and "Millie." Train of thought in latter film was badly mangled by the board, although film was well patched up.

Pathe's H. O. V. P.

C. J. Scollard has been elected a vice-president of RKO-Pathe.

Scollard is a holdover from the Jos. P. Kennedy reign in Pathe. He will continue in charge of general business matters of the company.

11 Native Show People Lose Lives In Worst Mexico City Theatre Fire

Mexico City, March 3.

Eleven are known to have lost their lives in a fire that destroyed the Theatro Principal here early yesterday morning (2) as the audience was about to depart from a midnight show. It is believed there are 12 bodies in the ruins. List of injured has reached a score.

The catastrophe, the worst of its kind ever in Mexico City, came at the end of the 10-hour grind, customary in native theatres. Fire started from a defective insulation. It spread rapidly until enveloping the dressing rooms, where several women were trapped. Their screams were heard for blocks.

Firemen arrived promptly, but the local water supply is shut off at sundown and there was little the firemen could do. Whole company of 60 were on their way off the stage when the blaze flared, most of the women in flimsy costumes. Eight chorus girls were found burned to death, huddled in a corner of the stage. Dead are nearly all players, only one member of the audience losing his life.

Carmen Velasco, minor principal, lost her life in a vain effort to save her mother, waiting for her in the theatre. Miss Velasco was the wife of the company manager, Antonio Jane.

Heavy Property Loss

Pedro Villard, owner of the house, estimates the loss at $500,000, which also covers damage to the town's principal cabaret located in the same building.

The current company was headed by Roberto Soto, Mexico's best known comedian, who had been forced to bed Sunday with an attack of flu and who escaped, although he declares his life's savings are lost in the destruction of the show which represented $30,000 of his investment.

Company was the most popular in Mexico, playing a sort of revue repertoire. It was Soto's troupe that introduced the undressed femme stage idea here, to be followed by all the other girl show producers. Organization also brought the runway idea to this country.

The theatre itself was one of the oldest in the Americas, resting on foundations laid in 1753. Of late years it has been the haunt of local good time Charlies.

2 Sons at Work

London, Feb. 20.

John Carstairs, son of Nelson Keys, recently returned from Hollywood, is joining Basil Dean as script writer and assistant director on pictures to be made by Associated Talking Pictures Company.

Another John, next name Amery, son of former Cabinet Minister, is starting a Central Casting Office in London, to act also as employment bureau for theatre staffs and for equipment sales.

Mexican Minnie Floppo

Mexico City, Feb. 28.

Pony golf going floppo here. After a late start, compared with other parts of the world, pewee golf drove public loco. You had to stand in line for a chance to get a game.

Introducers of game made plenty jack—and so did the municipal government from taxes. Now several of the largest and best pony courses are closed, and the few that persist are lonesome. Plenty of room to swing a putter.

RIDING WITH FAME

Paris, Feb. 2.

Lita Grey Chaplin may play the Paris Empire in April, benefiting by publicity attending the showing which will then be current of "City Lights."

Georges Carpentier will possibly be her partner.

Lewin on Domestics

Hollywood, March 3.

With a curtailed foreign production schedule laid out, Al Lewin, who supervised foreigns at Metro, has been shifted to domestic productions.

Harry Edington replaces him in charge of the versions.

NATIVE MEXICAN FILM MAKER UNDER ATTACK

Mexico City, Feb. 24.

Squawk that they worked seven months without pay, that they were used to induce the public to buy shares, and that finances of enterprise are badly administered, has been raised by the "artistic corps," comprising players, designers, etc., against Empire Productions Co.

Concern was recently organized and proposed to raise 3,000,000 pesos to build a studio here to supply the Latin American market.

Corps threatens to lay its case before President Pascual Ortiz Rubio, who is the honorary president of the enterprise, and to tell those who bought shares all about their alleged trouble in collecting wages.

10% ITALIAN WAGE CUT COSTS PITTALUGA 35%

Rome, Feb. 20.

With the curtailment of salaries and wages by 10% recently effected by the Premier's order, the public has less money to spend on amusement. Pittaluga, it is understood, admits a drop of from 35 to 40% in receipts for his circuit, one of the most extensive in Italy and plays a good percentage of the best and latest imported films. Pittaluga, in the hope of attracting trade, has introduced cuts in entrance prices of from 15 to 20%.

The novelty period which accompanied the introduction of talkers in most countries never developed here. Consequently, though talkers have only been shown in this country for something less than six months, there has never been the first big initial rush dictated by curiosity to see what the innovation was like. The Italians seem to have taken talkers as a matter of course, and have shown no particular excitement about them.

The contingent question is still menacing, and latest reports are that it will be enforced. A quota would hit American producers hard, for the obligation that will probably be imposed will be that for every 8, 10 or 15 foreign films admitted into Italy one film must be made here. That would prove a heavy item in the budget.

The ministry of the interior remains silent on the question, but informed American film circles here.

Ufa's People

Berlin, Feb. 20.

Ufa has Hans Albers for three pictures, and Johannes Riemann for one, "Der Falsche Ehemann." Werner Kraus will take the lead in "Yorck," written by Hans Muller.

It is rumored Ufa is negotiating with Ernst Lubitsch. It would like him to direct an Emil Jannings picture this summer. Ufa has been negotiating with Erik Charell for some time. Charell demands $20,000 per picture and three films.

628 Mexican Cinemas

Mexico City, Feb. 28.

Bureau of National Statistics has given the Mexican show business the once over. Figures show that entire Republic has but 936 theatres and cinemas, of which 628 are film houses and 308 devoted to stage performances.

Counting carnivals and circuses, Mexico has but one place of entertainment for each 16,000 persons, bureau says.

$60,000 Net for '30

London, Feb. 20.

British, Foreign and Colonial Trust, issuing house, with big holdings in Gaumont British, made a profit of $60,000 last year, as against a heavy loss the year before.

Paris Books Nearby

Paris, Feb. 21.

Current film shortage, and product coming on the market from day to day, are causing theatres to have bookings for scarcely six weeks in advance on the average. In silent days, dates were given much longer ahead.

Gross Statement Made By Metro's Operation Theatre in Budapest

Budapest, Feb. 18.

Only picture house in Budapest that is under American management is M-G-M's Radius. Taken in September from the very indifferent former management, with a bad reputation, Metro's set Radius on its feet despite conditions and difficulties.

Information given out of the business results of the first five months mentions that conditions have greatly changed since talkers were first released in Budapest over a year ago. The novelty has worn off and language difficulties diminish the chances of a long run for any picture. German films compete very strongly with American, since German is understood by more people here than English. Talkers relying principally on English dialog are unpopular even if captions in Hungarian are added. Better results can be expected from the coming synchronized pictures which depend more on action than on dialog.

Radius seats 700. Prices range 18 to 90c. Management tried American methods: not numbering seats but that did not work here, so they reverted to the old system. Methods of exploitation unknown in Hungary were introduced: cigarets gratis in the intermissions, gratis coffee served, umbrellas loaned free of charge on rainy days, and to those leaving their addresses, weekly programs are sent regularly.

Income reached by the various features shown was as follows:

"Anna Christie"(3 weeks) $15,120.
"Olympia" (3 weeks) $14,400.
"The Kiss" (2 weeks) $11,800.
"Gay Madrid" (2 weeks) $6,300.
"Devil-May-care" (2 weeks) $10,800.

(Figured at five pengoes to a dollar.)

"Dynamite" and "Rogue Song" ran far below expectations, and only 10 days and a fortnight, respectively.

Grosses quoted above are subject to 12% taxes. Another heavy item is publicity; since no first-run house in Budapest can afford to omit advertising in any paper or magazine, of which there is an unproportionately large number.

(A dollar American is actually five and one-half pengoes.)

Poland

By Edward J. Kurylo

Warsaw, Feb. 17.

"Doctor's Secret" proves how much money can be spent for nothing. "Money's Quibble" was played in Warsaw with nothing special to recommend. Two Polish versions of films, done abroad, went quite flat. The first "Hollywood Revue," done in the Paramount studios. The other was not above average, named "Hallo, Jarossy Speaking," done by British International.

"W. 42," which was produced by Richard Biske, is going to be shown, also "The Voice of the Heart." "Hurricane at the Zakopane," a mixed production—German and Polish. "Victory" done in Polish and German version. (In the last named Dita Parlo stars.)

The following films are announced for production: "Knight of the Darkness," "Mine L. 29," set in Upper Silesia; "A She Eagle," by Ossendowski, is being filmed in Morocco, Kucharski the producer; "Last Escapade," something of an exotic film, showing Algiers and Sahara; "Bloody East," with the producer Przybylski; "Hunger," with scenario by Stern, and producer A. Ford; "Heart on the Street," scenario by Kiederzynski, and producer Gardan; "Bohemians of Cracow," from the story of Goetel, and "A Day in the Polish Manchester," from scenario by Grudzienski, and producer A. Ford. "White Lily," one-act opera by Wilinski, has been adapted and soon will be made into a talker. They say that Pola Negri may start work soon on "Madame Walewska," playing the title part, with Jaracz as Napoleon. Krzewinski and Brodzinski have written a scenario, "Marja Wisnowska," based on a historic incident, when an officer of the lifeguard shot the Polish actress, Wisnowska, to death. The town of Wilno has own studio, too, where recently "Night's Lodging" was made.

Hissed Film

"Heart of a Man," American picture, was hissed and the public got their money back.

The press in Poland is starting a

(Continued on page 45)

Syncing Foreigns at One-Fifth Direct-Shot Cost Is Metro's Out

Hollywood, March 3.

After experience with both direct-shot versions and synchronizations, Metro execs have found that the latter can be produced for about one-fifth of the cost of the direct shots. Aside from the saving angle, the studio sees another gain in utilizing the name values of domestic stars in these dubbed editions.

Just where Metro will go on foreigns in the future is all dependent on the synced series now being made. Developments in production of synchronizations have made the dubbing near perfect, execs say. If they are acceptable abroad the studio execs see little chance of a return to the more costly type.

With the cost of the direct shots almost equal to the budget of domestics, few of this type can be expected to net a profit with exception, perhaps, of some Spanish versions. It is felt, however, that if the synced kind go, made at one-fifth the cost of the others, there is something in the foreign market worth going for.

Otherwise the foreign situation will be a hit-and-miss proposition.

GERMAN GOV'T REPORTS SLUMP IN FILM TRADE

Berlin, Feb. 21.

In January, according to the latest Prussian Chamber of Commerce's report, the economic depression continued to make itself severely felt in the film renting trade.

The exhibiting business further sharply declined, the Christmas holidays only bringing temporary relief. Unemployment and the cutting of wages resulted in a falling off of attendance compared to last year.

Failures of exhibitors who up to lately had managed to keep going are reported from various parts of the country.

Of the 15 studios available all were occupied, six were being renovated. Of 375 studio days 79 were idle.

MEXICO CITY INSISTS ON SPANISH TITLES

Mexico City, Feb. 24.

First result of campaign against English "talkers" being waged by Students' Union of Mexico City was the order issued by the civic fathers to the board of film censorship to give closer scrutiny to all pictures in a foreign tongue and to ban all that have but a sprinkling of Spanish titles. It appears that collegiates' drive is particularly against pictures spoken in "American."

In the name of the union, all local film house managers and the chiefs of film importing agencies have received a communication, stating views.

Shaw's Opinion

London, March 3.

George Bernard Shaw, taking occasion to make a reply to the story printed in "Variety" that his film story, "How He Lied to Her Husband," was the world's biggest flop, took a shot at American pictures.

He declared British International had done something in the making of this subject that Hollywood could never match, by reproducing on the screen a play exactly as it would be done on the stage.

The Irishman added that "America now will do it well, England having shown the way."

40% Increased Net

Berlin, Feb. 21.

Zeiss-Ikon Co. statement for year ended Sept. 30, 1930, shows a net profit of $260,000.

It is 40% over the year before.

Dividend increased from 6 to 7½%.

IN PARIS

Paris, Feb. 19.

In Paris, Argentina, Prince Alexis Mdivani, Mrs. J. P. McEvoy, Elsie Ferguson, Mr. and Mrs. Vanni Marcoux, Jean Bernard, George Reinherr, Rudolf Bocklemann, Edward Habich, Owen Wister, Mr. and Mrs. Martin Beck, Thomas Calvin.

High "Cimarron" Bids

London, Feb. 22.

Enough attention has already been drawn to "Cimarron" to cause "Daily Mail" to bid against other dailies for serial rights to Ferber novel for simultaneous publication with run of film at Leicester Square theatre.

Three months ago no action could be gotten in London any place on these rights, but last week saw strong bidding with "Mail" naming the highest figure.

Paris Talker Vogue

Paris, Feb. 21.

Dialog pictures in English are more and more in demand locally.

Next specialized house may be run in conjunction with the Olympia, Haik's ace stand, and in the same building.

BUENOS AIRES CLEANED UP—'INGAGI'S' HIT

By Harry E. Goldfiam

Buenos Aires, Feb. 12.

Up north you may be biting the snow, but down here we're roasting. Sun stands vertical all day and hides for a few hours at night to roast us afresh next day. But lucky, inasmuch as this summer has been cool in spots. During these spells theatres connected.

United Artists released "Lottery Bride" at the Astral in a tropical downpour and sold out. That was on a Friday and the week-end confirmed the business. "Lottery Bride" made as much at that house as any four pictures since "Love Parade," with "Vagabond King" barred, of course.

"Ingagi" is proving the biggest surprise of the year. Understand the wise boys looked it over in New York and turned it down because the locals, they felt, would yawn. So little thought of it here the Metropol took it. Met is wearing a new coat of paint in consequence, first time in four years.

Mr. Samuels, other name unknown, who is alleged to have traveled third-class with the tins under his arm, had the nerve to invade Government House with his hokus and got by. President Uriburu looked at the picture—and he's a diplomat, expecting to raise American loans in the near future.

Too Good

Cabarets here having a thin time, heat being wavery and frightening Romeos away from the femme spots though they don't lose much. Mrs. Lighton Robinson, secretary of the National Vigilance Society, moved away recently, stating that B. A. was so tame she hadn't a thing to do. Government is holding the hundreds of so-called white slavers, though the courts say there's nothing against them except a little light white slavery, which means a tough break for Armenonville, leading cabaret, forced to replenish stock from locals, who take one drink and faint.

Six kinds of midget golf here, but only the "Tom Thumb" variety making money. Imitators sprang up and sowed the city with a hundred spots. All did biz for a few months. Now the craze wearing off and only the aristocrats—those with $1—can play.

Amos 'n' Andy records down here, but knocked no steeples over. Retailers having difficulty in selling them, and forced to take returns next day when hubby comes back to say "wife didn't think it was like this."

At the famed seaside resort of Mar del Plata, roulette with chips ranging from minimum of five pesos to maximum of what you have. Government gets a rake-off and expects to build a new pier or lighthouse on this year's proceeds.

VAUDFILM ACTS QUIT

Paris, Feb. 21.

Before the advent of talkers about 200 small time vaudeville performers were locally making a living by playing picture houses.

More than half of them have left the profession, and the other half is trying hard to make both ends meet.

TAX INCREASED 15 TIMES

Percentage Rental Lowered by UFA in Germany, Now Down to 35%

Berlin, Feb. 20.

While the ultimate outcome on distributing prices is being discussed, a change has been wrought in quietness.

Formerly, the silent film was sold at fixed rentals. With the exception of a few individual distributors selling special features on a percentage with guarantee and a few theatre owners who would only agree to a percentage basis.

With the coming of the talker the situation changed; distributors would only sell on a percentage with guarantee, for any films. For big features it was 45%. This has gone down considerably. But very few big pictures exceed 35%, and the highest is 37½%, long while 40%.

Beginning with its so-called second series in the middle of January Ufa is enabling customers to obtain those films which do not belong to the super class at set prices. This known in the trade, has not been voiced at any meeting or in the press, German Exhibitors Syndicate and a few small firms have followed Ufa's example. Without doubt the rigid system of the first two talker years has been modified and the road has been paved to arrive at a distributing scale similar to that of the silent film era.

The other firms also will be forced to follow the example of the Ufa, and then by the DLS, and others.

Chaplin's London Gross; Sells Germany, 60-40

London, March 3.

"City Lights" opened Friday (27) at the Dominion, applauded by a friendly audience which departed quietly after the comedian had made a brief speech.

Reviewers' comments are in the highest degree laudatory.

The picture grossed $11,000 on three shows Saturday (28), and on Sunday with two shows did $7,000.

The picture has been disposed of for Germany to Sudfilms corporation on a basis of 60-40, Chaplin on the long end of the percentage. At the signing of the agreement Chaplin receives $200,000 as an advance payment.

The comedian is in Berlin this week for the premiere of the picture there. He will attend other Continental openings and take a rest, returning to the States in June.

Paris, March 3.

Movement is being carried on in the French press calling for giving to Charles Chaplin the decoration of Knight of the Legion of Honor when he reaches Paris in a few days for the opening of his new picture.

RKO Takes "Comrades"

"Comrades of 1918," German war film, will be booked by RKO for a number of key cities of German colonies. Booking arrangements for Milwaukee and other towns in the middle west now being made.

"Comrades" is now in its second week at the RKO Cameo in New York.

London Razzes Two

London, March 3.

Two pictures were razzed in London last week.

"The Command Performance" at the Capitol and "Mammy" at the Rialto were the films.

JOINVILLE'S NEW METHODS

Mentioned in Connection With "Manslaughter" Talker

Paris, March 3.

Paramount's latest Joinville product, "Requisitoire," starring Marcelle Chantel-Favral, shows a high technical improvement over former features. It seemingly justifies new methods inaugurated at Joinville recently.

Now at the Paramount and drawing, despite plot is laid in America.

"Requisitoire" is a version of "Manslaughter."

ERPI DISCUSSES SOUND-SCREEN IN PARIS

Paris, March 3.

Introduction of a new and cheaper sound equipment and also the pushing of a new type of screen on the wide angle idea were the principal topics discussed at the convention here of the European personnel of Electric Research products (American).

Local gathering concerns only representatives in the so-called operating companies, meaning the countries where ERPI may operate under the understanding reached here between American and German Tobis-Klangfilm interests.

At the same time a convention is going on in Amsterdam covering the "non-operating" territories presided over by Francis Marion, chief for the company in Central Europe.

Another Exodus

Hollywood, March 3.

More foreign players started homeward last week from Metro. Heinrich George, Edgar Licho, Gustav Diessl and Wolfgang Zilzer, all imported for the German "Big House," left Wednesday and Thursday.

Metro had the four under 10-week contracts. About six weeks were used in shooting "Big House."

Ufa's Talker in Color

Berlin, March 3.

UFA has engaged Erik Charrell, stage director, for one talker production.

Subject will be one for Erich Pommer, to be called "The Dance Congress."

Production will be partly in color, departure for UFA.

English Writer Lands

Hollywood, March 3.

E. H. Herbert, English novelist, on Metro writing staff.

He'll adapt "Candle Light" from the novel by P. G. Wodehouse.

Lonsdale's "Maid" Starting

London, March 3.

British International is getting Frederick Lonsdale's "Maid of the Mountains" ready for production.

It will start immediately after Lonsdale's return here from Hollywood.

Test Band Feature

London, March 3.

Roy Fox opens Paramount, Manchester, March 16, when he will lead augmented orchestra of forty.

If idea catches on Paramount will tour Fox at their other theatres as guest conductor.

ARGENTINE HIGH IS PROHIBITIVE

New Rates Already in Effect — Alien Film Producers Can't Afford to Ship Any but Super Pictures Into Conntry—WB First to Cancel Engagements in Buenos Aires

ERROR IN TAX LAW?

Buenos Aires, March 3.

Argentine Government has increased the tariff upon sound film imports no less than 15 times the original rate. Concerns engaged in importing are in consternation.

The independents are particularly hard hit and see nothing but bankruptcy ahead. New impost is the result of the government's determined drive to increase revenues, with the amusements as usual taking the brunt of the attack.

The new rate became effective Thursday, Feb. 26. On the first day of the law's operation one firm received a bill from the tax collector for $15,000 instead of the $1,100 which would have been due under the former rate.

The previous basic rate was $2 a kilogram (2.2 pounds). This now becomes $37.50.

Leading committees of the trade are holding daily meetings to study and exchange views on the situation, regarded as the most critical

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Breakdown Insurance By British Company

London, March 3.

Free insurance against program breakdowns is being issued by British Gaumont to all exhibitors subscribing to its sound newsreel.

Safety Fire Device Worked

The Hague, March 3.

Safety fire device called the Ernemann attachment checked a picture booth fire here before either the operator or the audience was endangered.

Picture was destroyed, but the exhibitor by way of a gag booked in a new subject entitled "Playing with Fire."

Capetown Censors One Am. and One German Film

Capetown, March 3.

Capetown censors have caused plenty of indignation by banning two pictures from the city, while the same two have been acted favorably upon by censors in other towns.

Pictures are "The Case of Sergeant Grischa" (Radio), and "The Blue Angel" (UFA). Objection to the former is that it might offend Germans residing here, while "Angel" is held to be offensive and indecent.

Same subjects passed the censors of Johannesburg and Durban without question.

RKO, Ltd., Registered

London, March 3.

RKO, Ltd., theatre owners, has been registered at Somerset House with a capital of $50,000.

Move financially alibis RKO extension in the theatre field here. It may indicate even a greater movement on RKO's part in the near future.

F-H Big News Reel Scoop of India Parley Away from 10 Downing St.

London, March 3.

The slickest scoop yet recorded in world newsreel work is being revealed now that prints of the job are out of the country, and the event is too much past history for rival reels to persist in their demands for duplicate copies.

It's about how Fox-Hearst got a world exclusive on the recent India round table conference held here.

When things are about to happen in England and the reels want permission to draw up their sound wagons or wheel in their batteries and cameras, the formal consent and approval of Premier MacDonald must be obtained.

It so happens that St. James Palace is the personal property of King George. If the King issues an invitation to any one reel and marks it exclusive, no rival can secure clemency from 10 Downing Street until the King's own ear is reached. The meaning of "exclusive" as here is intimately revealed in newsreel language.

The Single In

That's what Fox-Hearst did. Gerald Sanger and his henchmen waited until tke Downing Street okays had been received by all the reels, including his own. Then he went to the King's secretary. 'Tis said he dictated the covenant which gave Fox the only in and countermanded the Premier's orders.

After passing in and out of the St. James gate, the F-H boys quietly laid low until the day before the morning of the great India parley. On that day, a Sunday, they installed their equipment in the Palace's historic Queen Ann's room, where the pow-wow was to take place.

Monday, when the other reels drove up to make similar installations, the F-H boys flashed the royal stationary. No. 10 Downing Street paper was worthless. F-H men knew tha when the King understood the situation the conference would be over.

That's happened. When the locked-out reels scught tò force Fox men to give them a dupe print, they were told that all reels had been shipped out of the country.

Foreign-Mades H. O.

Indication of the business being picked up by the six theatres on Broadway now showing foreign films is given by the fact that all six are holding over their features for the coming week. Only change in any is at the Little Carnegie where a German version of "La Nuit Est a Nous," French film, supplants the original.

Other pictures being held over are divided, two Germans and three Italians.

DANES LAUGH AT RIDICULOUS CENSORING

Copenhagen, March 3.

Danish censorship, after years of only mild hostility on the part of the public, has just kicked over the bucket by a typically absurd ruling.

The board solemnly decreed that the Mickey Mouse subject, entitled "The Haunted House," should be banned, because some of its sequences were "too sinister for children." Scenes objected to were those involving skeletons and ghosts in a deserted house.

First public response was a general laugh at the censors, followed by editorial protests in the newspapers against a ridiculous political institution.

Carl Gabriel Dies

Munich, March 3.

Carl Gabriel, pioneer screen actor and afterward business organizer in the German film industry, died here.

He had appeared in some of the earliest American pictures and had been active in other fields of the show business.

Among other things he brought together exhibitions of picturesque folk and strange animals, running freak shows on a big scale.

He held important posts in the UFA company. It was largely due to his efforts that the UFA theatres became an important circuit in Bavaria.

More Spanish Imports

Hollywood, March 3.

With seven Spanish imports arriving here Saturday, Fox is continuing to bring more people from Spain.

Newest consignment of players leaves Paris March 8. List includes Diaz de Mendoza, Anna Mairicustodie, Carmen Larrabeiti and Miguel Ligero.

"Desire Me" for $40,000

Paris, March 3.

Sale of the picture right to "As You Desire Me" has been made to Metro by the Pirandello heirs.

Price is reported here as $40,000.

Canty in Berlin

Paris, March 3.

George Canty, U. S. film trade commissioner with headquarters here, is leaving for Berlin.

He will make a survey of picture trade conditions there in a brief stay.

"Unborn Child" Picture Beats England's Censors

London, March 3.

Manchester Watch Committee sanctioned the screen showing of "Her Unborn Child." Picture opened immediately at the Gaiety theatre there.

The same subject was ruled out by the censor in London. On appeal his decision was overruled by the London Common Council.

Picture was taken out at the Capitol after the first six shows. Sunday (1) the audience razzed it.

"Plunder," British picture, replaced and continues.

Australian "Pink"

Sydney, March 3.

The censor has banned "Compromising Daphne" and ruled that "The Middle Watch" may be offered for adult audiences only.

Both subjects are British-mades.

O'Brien in Charge

William O'Brien has been named manager of the Paris office of Pathe News. He replaces Paul Jones.

O'Brien was formerly connected with the Paris office of Fox Movietone as assistant to Jack Connolly. Connolly is the new gen. mgr. of the Pathe News and Review.

Melnicker Leaves

William Melnicker, in charge of the Metro offices in South America, left New York, Saturday (28), on the "Santa Maria" for Valparaiso.

Melnicker had been in New York for about a month.

Honor Among Lovers

Paramount production and release. Starring Claudette Colbert and Fredric March. From story by Austin Parker, with adaptation by Parker and Gertrude Purcell. Directed by Dorothy Arzner. Cameraman, George Folsey. Made at Long Island studios. At Paramount, New York, week Feb. 27. Running time, 76 mins.

Julia Traynor.....Claudette Colbert
Jerry Stafford.....Fredric March
Philip Craig.....Monroe Owsley
Monty Dunn.....Charlie Ruggles
Doris Blake.....Ginger Rogers
Maybelle.....Avonne Taylor

Just a sweet piece of work hiding behind a faulty title. It ought to do business all the way. Film has the Colbert-March names to help, besides unfolding as a polite and smart flirtation with a quite risque opening situation, deftly handled. Any danger there may be threatens from that same smartness. It is handsomely produced and cameraed.

This comedy-drama is much along the lines of many in the series which Paramount's Long Island studio has turned out—sufficiently sophisticated and well made to amuse and hold a regular $4.40 or $3.30 legit audience were it present, or, at least, that type of person who will go from two to $10 above the box office price to attend the theatre. Therein also lies the treachery of a 50-cent and tabloid reading assemblage which seldom agrees with the more worldly as to what constitutes entertainment. This was a problem old before sound—that of making a picture too good—and apparently something which the film business will still be handcuffed by for a few years to come. But "Honor Among Lovers" is not on such a high plane that it will sail past the heads of the peasantry. The difference is more in the treatment of the subject. Basically the theme is simple and it's this:

A wealthy, young and freedom loving business man is nursing that impulse for one of those super feminine screen secretaries. His offer of an apartment or a long cruise frightens her into marriage with a brokerage attache, a weakling, as she's afraid she might accept. The two set a pretty fast social pace for a married couple of their means and the crash comes when the husband embezzles the accounts entrusted to him among which is that of his wife's former employer. The latter is ever persistent, but in a polite way, because he was ready to delve into marriage with this girl, but finally made known that intention a couple of hours too late. So the girl comes to his home, offers herself in exchange for a covering check. He snubs the offer, but donates the check and the husband won't believe the money was given without value.

Leading into an intoxicated visit of murderous intentions by the husband and the accidental shooting of the lover after he has talked the visitor out of it. On to exteriorally skim past a trial wherein the pursuer refuses to prosecute the husband who has cut himself off from his wife by telling the police that she did the shooting and is then trapped by a dictaphone. Back at the apartment after the trial where the wife declares herself as leaving, during which dispute arrives the girl's former boss, tells the husband he's said and done enough, and to let his wife make up her mind.

At which point they both leave the husband to walk down the hall into the climax as he asks her whether it wasn't southern France she wanted to see.

Actually no heavy dramatics at any point, it evidently having been Dorothy Arzner's purpose to achieve results more delicately. In this she has been unusually successful, aided no little by excellent dialog and a brilliant cast. The tendency to treat dramatic passages more lightly and plausibly seems to be growing. The scene between Miss Colbert and March wherein he makes his first proposal of an unofficial affiliation lists as something of a plumb in its line. Miss Arzner has chosen to permit Miss Colbert to laugh her way out of that one, meanwhile and later making it obvious that the girl marries because she's afraid that she'll give in.

The footage devoted to the wife returning to ask for money also stands out through the manner both starred members play it, March effectively registering the crumbling of the pedestal upon which he has placed her, his contempt for the offer but willingness to write the check just to get out from under. A mental reversal on this point during an off screen hospital siege can explain the resumption of his pursuit. There are a couple of twists in no indignation by Miss Colbert at an impromptu kiss and when March offers her a diamond bracelet she accepts it, for a change.

Behind the triangle is Charles Ruggles, again as the inebriated boy friend, with Ginger Rogers as his dumb companion. Miss Rogers has little to do but Ruggles makes all his items click. How he's doing in pictures can be tabbed from the way they laugh when they first see him upon his entrance.

Miss Colbert, March and Monroe Owsley are collectively and individually a smooth working trio. Miss Colbert flaunts plenty of clothes for the girls to scan and through her consistent performances is assuredly among that group of ingenues who are weaning the public away from the sexy but empty flapper. Her appearance invariably intrigues the masculine eye and here she looks almost as thin as Joan Crawford.

March, sans his former cigars, does a splendid and natural liberally moraled business man. A former stock actor, March constantly shows further development, being particularly adept at light comedy. In this feature his handling of various phone conversations can go down as a text. Owsley likewise is above par, although standing in danger of becoming a "type" in that he's joined the screen's best interpreters of unfibered men, for which he has "Holiday" to thank.

As a matter of fact it wouldn't surprise if Paramount has a pretty good stage play in this script and cast, if it cares to make the try. That, perhaps, typifies the workmanship that has gone into the making of this picture from all sides though it remains a moving picture. It's one of the few celluloid efforts to so strongly hint of stage possibilities. It certainly has all the ingredients including an all-stage cast.

And Paramount's eastern plant is closer to the stage both physically and mentally than any other studio in the country. This studio has found itself ahead of the times with a couple of pictures; even has been flayed verbally and in print for what after all amounts to making pictures so well that the film fan has been unable to grasp them. There may not have been an abundance of these features from the east, but there have been enough to signify that not only the idea but effort has been there and it is pioneer work which sooner or later will vindicate itself at the box office as surely as the business, not only the art, of picture making must advance.

It is also true that some bad pictures have sprung from the Long Island lot, but "Honor Among Lovers" is not one of them. It's the kind of release that many in Hollywood may sit through a couple of times to pick up everything. Meantime, it will be enjoyed by the multitude at large and the theatre loving faction in particular. *Sid.*

THE LAST PARADE

Columbia production and release. Produced by Jack Cohn. Directed by Erle C. Kenton, Jack Holt featured. Original story by Casey Robinson, adapted by Dorothy Howell who also wrote the dialog. Cameraman, Teddy Talzlaff. Asst. director, C. C. Coleman. At RKO Mayfair, New York, week Feb. 27. Running time, 82 minutes.

Cookie Leonard.....Jack Holt
Mike O'Dowd.....Tom Moore
Molly Pearson.....Constance Cummings
Larry Pearson.....Gaylord Pendleton
Marino.....Robert Ellis
Lefty.....Earle D. Bunn
Vivi.....Vivi
Rosenberg.....Jess De Vorska
Chief of Police.....Ed Le Saint
City Editor.....Edmund Breese
Alabam'.....Clarence Muse
Joe.....Gino Corrado
Danny Murphy.....Robert Graham

With a somewhat different underworld story, set in two locales, war and joints, with each interesting, Columbia's "Last Parade" in the present wave for racketeer talkers, is in for money. This picture at the Mayfair will probably hold over. It's not that strong, however, generally, for a holdover but can stand plenty of promotion as a gangster film with side lights. If the picture is started right for an opening, it should draw a good week in the de luxes and looks like a pushover for neighborhoods or the smaller towns.

Some creation in characters, in an original story, which lines up a detective and a mob leader as buddies. They were buddies in the war, and another buddy cultivated there remained that to both men when they returned from France. The third buddy was a girl, who nursed the two wounded men in a field hospital.

The couple of men are lined up in a MacLaglen-Lowe team way, with Tom Moore as the copper, the butt of all the cracks by Jack Holt as the racketeer. The only other familiar twist comes in the resolve of Holt to go straight, to get the girl, but called away for one last bit of revenge against the other mob leader. Holt is caught by Moore for the killing. Finale sees Holt marching to the execution chamber of the prison, with his two buddies, one on either side, walking with him to the door by permission of the warden—the last parade.

But there is plenty of that Bronx cheer raspberrying. Perhaps too much.

Quite some situation comedy at the commencement as to how the two men, one then a newspaper reporter (Holt) and the other a patrolman (Moore) enlisted. More laughs throughout from Holt's wisecracks. And even in France, where Holt rescued Moore from a barbed wire fence, Holt losing one eye through it. That's when both had to go to the hospital.

Returning to New York and after parading up Broadway, Moore reported at headquarters to find he had been made police sergeant for his soldiering at the front. Holt, when going to the "Herald" office to resume his reportorial work, was informed no job was open for him. Broke and reduced to panhandling, Holt fights his way through in a speak to earn the admiration of its alien gang leader owner who engages him as a truck driver.

The first night Holt goes on the truck, he cops its load, 100 cases of booze, and starts a joint of his own. He develops into another mob's head, opposed to the man who engaged him, and the same man Holt finally went to death for, after he had killed him, making good a threat to the alien he would do so if the other gangster injured the brother of the girl. The brother was killed just before Holt quit the racket, to go west. That was why he temporarily returned to it, to knock off Marino. It was Moore. Holt's buddy, hurrying to the spot to stop a murder, who had to arrest Holt for the crime.

Special mention goes to Casey Robinson, who worked out this story, but it goes double for Dorothy Howell, the adapter and writer of the dialog. The latter is timed nicely and is crisp in the underworld style.

Holt does the character unusually well, as does Moore, with Moore

(Continued on page 22)

Miniature Reviews

"Honor Among Lovers" (Par). Only fault a poor title. Otherwise, splendidly made comedy-drama led by Claudette Colbert and Frederic March.

"Easiest Way" (M-G). Spicy Belasco drama of gilded wickedness played by flawless cast headed by Constance Bennett. Poxoffice on title and player names, and will satisfy on merit.

"The Last Parade" (Col). Good fast somewhat different underworlder, in just right now for over average business.

"Ten Nights in a Bar-room" (Independent). Dry propaganda picture. Without much merit in any way. Muffing the sobs hurt the film.

"La Regina Di Sparta" (La Itala). Poorly dubbed Italian version of a silent print. Slim b.o. possibilities anywhere at best, even for Italians.

"Desert Vengeance" (Col). Buck Jones western okay for kids and western fans. Typical small town horse opera with some singing by cowboys.

"West of Cheyenne" (Syndicate). Weak western even for double bills. Hackneyed story given nothing in its production.

"Treason Trial in Moscow" (Russian made). Padded newsreel of the Soviet trial of eight men for treason which took place last November in Moscow. Badly recorded, boring and poorly photographed. Crammed to the hilt with unadulterated propaganda. Of no value.

The Woman's Angle

Brief expressions weekly by "Variety's" women staff members as to the feminine opinion on new Broadway pictures seen by them.

"The Last Parade" (Col). Ladies sweet enough to humor their husbands by going to this picture with them will be rewarded with a good cry.

"The Easiest Way" (M-G). Nice eye for feminine fan psychology Appeals to young women with its glimpses of the luxury accompanying living in sin; tosses to the older ones juicy bits of family life; satisfies both with its moral. Lacks a big kick, but has Constance Bennett.

"Honor Among Lovers" (Par)—Sophistication contrived for the masses in the infallible formula of a stenog who marries her wealthy boss. Feminine interest sustained by rich backgrounds and Claudette Colbert's clothes.

"Ten Nights in a Barroom"—Boring film that ignores the quaint humor inate in an old-time classic. Strictly for lady prohibitionists.

TALKING SHORTS

"ANGEL CAKE"
Songs and Dances
20 Mins.
Winter Garden, New York
Vitaphone No. 1789-90

This pretentious bit is okay for the lesser spots. On every other angle the piece tends only to prove best how shorts cannot replace live talent for the better houses. Any stage show at half the cost that it must have taken to produce this film subject would have proved 90% more entertaining. That 10% is the blindfold test. The same talent used in a stage show and blindfolded would have assured more b.o. value that the short radiates, with all the actors' senses supposedly working. Personality entirely lost here.

Talent includes Jimmy Ray, Cy Landry, Albertina Rasch girls, the Foursome, Paige Sisters and some chatter extras. Piece is a miniature musical take-off with a thinly woven plot. This concerns a busted producer who must look for a chump to put his show over. Simple and not new, but reasonable.

Therefore up pops a Frenchman through a news clipping, and the routines are shoved on before him to get coin reaction. In the wind-up he proves only the valet of the real bird, so a blonde swipes his face with an angel cake that he refused to bite into previously.

One fault of shorts has been that talent was chosen without respect to photographic possibilities, as is done for features. That instance of inexperience was presented by the Paige Sisters, lately from the night clubs. A harmony duo that started in units and personable, but a deflected southern accent and kind of tiny voices that often become blurred in reproduction. Make-up faulty, besides. *Shan.*

CHARLIE CHASE
"Loose and Looser"
Comedy
19 Mins.
Fifth Ave. Playhouse
Metro

One of Chase's poorest efforts, and too long. Cutting about five minutes off might help, but the old gags probably can't be overcome.

Starts with Chase as the nervous, bashful lover. Boss calls him up to entertain an out-of-town buyer, with Chase taking his girl along for himself and a hot number for the buyer. Buyer decides to switch girls, and everything goes wrong.

For a finish Chase throws his cigar away to have it land on a string of ballcons. All of them burst, with everyone in the night club, thinking it's a raid, dashing out of windows, etc.

Dialogue was badly recorded, Chase's voice over-registering so that he shouts his lines.

"MASQUERADE"
Vivienne Osborne and Roy D'Arcy
Dramatic
20 Mins.
Loew's, New York
Vitaphone No. 1167-68

Opens with a stock shot of church bells ringing and ends that way. Obvious story of a New Orleans cabaret singer with a tarnished reputation who aspires to a marriage beyond her grasp and winds up with a bootlegger, her first love.

Little suspense to this dramatic effort which has Vivienne Osborne, from legit and Roy D'Arcy, featured. D'Arcy has little to do but a short stew bit, while Miss Osborne does the emoting, most of it dragged out unnecessarily to pad the two reels. Two songs, "Two-Timing Sal, the Vamp of New Orleans," and a weepy ballad, "Masquerade," are woven into the script and credited to Casey Robinson, who evidently knows something about romantic New Orleans and the Mardi Gras customs, which form the basis of this open and shut story. Large cast employed for the dance hall scenes supply plenty of laughter on the screen but little for the audience.

This one is not on a par with Miss Osborne's previous short for Vita. Draggy action stops it for the better class spots.

"THE DOG DOCTOR"
Andy Clyde
Comedy
18 Mins.
Loew's, New York
Educational No. 2651

Poorly timed and badly photographed piece. Four writers are credited with having engineered the tale and the insipid dialog which is a record for this kind of nutty material.

Direction off and while there are moments of laughter it will come from the pressed brains and shut-ins who wander into neighb grinds mostly. All about a bird who medicos for dogs and cats, but his wife objects. Retires, only to have dogs follow him home when his wife is entertaining.

A son-in-law is shoved in in the closing minute for a ringer with dialog informing that daughter had eloped subconsciously with a horse doctor. Just bad judgment. *Shan.*

"BELIEVE IT OR NOT"
Robert Ripley No. 7
7 Mins.
Beacon, N. Y.
Vitaphone No. 1148

Flat in performance and stilted in dialog. Classes as an emergency filler. Ripley, in this one, impresses as pedantic and has failed to turn out an interesting reel. *Waly.*

"GIRLS WILL BE BOYS"
Charlotte Greenwood
Comedy
20 Mins.
Central Park, N. Y.
Educational

For 20 minutes Charlotte Greenwood wades through a tie-up of every old gag thrown out by the humor mags in 10 years. A couple of mild laughs by way of ancient vintage humor. Miss Greenwood manages to stretch her legs through the two side windows of one of those minnie automobiles.

There's a plot. It tells about the man who wanted to do a woman's work and vice versa. They change jobs. She becomes the piano mover and he the housekeeper. She climbs into an Austin and every unfunny Austin gag in quick succession. Then she begins moving pianos and the same story.

Meantime the husband does such original things as cut eggs open with a pair of scissors and wash the dishes in the washing machine. They both end up in hospital cots and swear off.

Too bad that they wasted Miss Greenwood with such mediocre material. If given anything to do she can turn out creditable comedy.

"AMIES DE LA PENSION"
("Friends of the Boarding House")
St. Granier
Comedy, with Song
11 Mins.
President, New York
Paramount (French Made)

St. Granier, top French comic (since Chevalier went to America), wrote this and acts in it. But the best work goes to Carol, who appears with him. Not too original, but very funny. Clearly restricted, though, to French trade. Made at Joinville.

Both enter dragging as old ladies. Carol is the flirtatious old lady who has a gig, a peke and a masseur. He is annoyed when St. Granier, as an old lady who has stayed old, recognizes him and wants to be introduced all around. Explanation by Carol of how he keeps himself looking young and chic, with St. Granier spoiling everything by misunderstanding the instructions. That brings the laughs. It ends in the two dames and the gig doing a dance.

The French ought to love this one and it will go a long way toward setting St. Granier in his first feature film, now in preparation over there.

VERDI
Sketch with Music
11 Mins.
Fifth Ave. Playhouse
James J. FitzPatrick

One of the Music Master series, and while not up to the usual mark, ought to fit most programs. At the Fifth Avenue, with an Italian talker, it was especially appropriate. Deals with the life of Verdi, Italian composer.

This one cost a little more to make than most of the subjects in the series. Parts of "Aida," Verdi's greatest opera, are acted out, as background. The story covers the most important spots in Verdi's life, showing him as a kid, a young man and as an old man.

Kid sequence, when he is a young errand boy and sneaks into his master's house to play one of his own compositions, is badly acted. Rest of the acting okay, especially the sequence when his wife dies and Verdi learns that his first opera is a failure.

Music, excerpts from all of Verdi's operas, as background, well played by Shilkret orchestra.

"MEMORIES"
Commercial
25 Mins.
Rivoli, N. Y.
Paramount

This is the third screen ad for Chesterfield cigarettes. Although it's by far the longest, it's also about the best.

This time an off screen voice wisecracks on an old time newsreel and feature sequences. Good enough to be worthy of the applause it got at the Rivoli.

Joyrides up Riverside Drive in 1903; an old fashion theatre dressing room, and a quick change on the part of a sister act; a prize fight and an old timers' night club—these are made 100% modern by the kidding vocal comment.

Chesterfield has been following this formula, a line of least resistance, for its shorts and if keeping them up to this grade, screen advertising is a sure boon to the theatre. *Waly.*

WARNERS, FOX IN UPSET

Eastman-Dupont in Super-Sensitive Film Supremacy Race As Studios Shop

Hollywood, March 3.

A fight between Eastman and Dupont for supremacy in the super-sensitive film business is seen here with renewed activity of the latter company since Eastman launched its high speed stock less than a month ago.

Five days after Eastman put its stock on the market Dupont had sent three varieties of stock, differently emulsionized, to the studios for test purposes. Currently every cameraman in town is experimenting with the product of the two concerns, although to date Eastman has an edge on the market with two pictures already being shot on its new film.

Dupont's Early Trouble

First two samples of the Dupont product are said to have turned out not so well, although it is understood here that the third tester was satisfactory, and also that Dupont will launch officially its competing super-sensitive film within 30 days.

Although Eastman controls about 85% of the current negative business at the studios, it is felt that if the super-sensitive fulfills its promises all future business will be based on the quality of the proposed new Dupont product in competition with the Eastman film.

Industry, from the production ends, is particularly receptive to a film that has the qualifications promised for the Eastman stock. Set lighting is the one outstanding feature that will give a hearing at the studios to any film that promises to remedy the present conditions in this regard.

Too Much Heat

With the advent of talkers it was seen here that improvement would have to come from the film end. Talkers overnight virtually threw into discard the old sun arc and klieigs, due to the noises made by these systems. Incandescents, because of noiseless features, were substituted, but to get an equal amount of lighting, the heat on the sets was necessarily intensified.

Eastman is promising around 50% less lighting on the sets for its super-speed than the old type film needs. Plus this is the promised ability of the new stock to similarly need less light for exteriors. In consequence, it is said, thousands of dollars would be saved yearly in production costs, through the opportunity to shoot outdoors in light which would be otherwise unsuitable.

Bachman States' Righter Acquires Foy's 36 Shorts

Hollywood, March 3.

J. G. Bachman, former Paramount supervisor, has hooked up with Louis Korson, states' righter, and taken over Bryan Foy's 36 shorts.

In addition to the Korson & Bachman deal, Foy is also making shorts for Pert Roach and Columbia. The latter is a dogs and monkey series, but not similar to Metro's Dogville or Tiffany's Chimp stuff.

RADIO SET ON TRICK PREHISTORIC FEATURE

Hollywood, March 3.

Radio is now set on producing the contemplated "Creation," a beginning of the world affair featuring animals of prehistoric times, similar in some respects to "The Lost World." About $150,000 has been spent on preliminary work, animals, etc.

Idea partly sold to Radio by Harry Hoyt, who directed "World" for First National. The megger was put on salary and permitted to make a sequence involving the trick animated mammals as a tester.

Sequence completed and okayed, studio has decided to go through. Considerable more animating is to be done, with it not believed possible to get to the human casting problems of the picture for at least three months.

Academy Decides Flashy Front Need for Prestige

Hollywood, March 3.

Academy of Motion Picture Arts and Sciences is looking for new quarters, finding the present location in the Professional building inadequate. Main idea is for a flashier "front" so that visiting officials, educators, clerics, et al., will be duly impressed by what represents the industry in its most artistic and scientific phase.

To offset this highmindedness, the Academy is issuing warning to 10 per cent. of its members, who have been grossly delinquent in their dues, that they will be dropped if not paying up immediately.

STOCKS SLUMP BEYOND AVERAGE

Warner Bonds Break Badly for Net Loss of 2½ on Day—Fox Film in New Current Bottom—Most of Others Nearly Hold Own —Damage Done in Last Few Minutes of Business

GEN. THEATRES UP

By AL GREASON

It was a nip and tuck session yesterday until the last half-hour when pressure was pretty severe. Among the amusements, Warner Bros. and Fox stood out definitely on the down side. Significance of loss of an even point in Fox after the issue has been carried to a new bottom on the movement at 33⅛—where the stock closed—seems to be ominous. Fox shares for some days back have been making a gallant effort to show a stubborn front.

In the case of Warners, there was no particular surprise. After the way that stock has been acting almost any kind of a performance would be possible. Warners closed yesterday cold on the bottom for the day at 14⅝ which is low on the movement and also below the old

(Continued on page 27)

Yesterday's Prices

		High.	Low.	Last.	Net Chg.
700	Con. F.	13½	13½	13½	
5,900	East. K.	172½	169½	170½	— ½
17,300	Fox	34⅝	33⅛	33⅛	—1
1,900	Gen. Thr.	13⅛	12⅝	13	
9,100	Loew	59¾	56¾	58	+ ½
22,400	Par	46⅛	45⅛	45⅞	— ⅝
2,400	Pathe	2⅛	2	2⅛	
201,400	RCA	24¼	22¾	23⅜	—1
24,500	RKO	21	20⅛	20½	
300	Shub	7	6⅞	6⅞	— ¼
97,200	W. B.	16¼	14⅝	14⅝	—1⅞
	CURB				
700	Col. P. pf.	20	20	20	—2
900	Fox Tr.	5¼	5⅛	5⅛	— ¼
1,100	Gen. T. pf.	29½	28	29½	+1
500	Tech.	10⅝	10½	10½	— ⅜
	BONDS*				
$31,000	Gen. T.	66⅞	66	66½	—1½
24,000	Loew	108½	107	107¼	—1¾
30,000	Par-P	88	87¼	87¾	+ ⅜
5,000	Pathe	70⅛	70	70	—1
12,000	Shub	20	19½	19½	—1½
63,000	W. B.	64	61½	61½	—2½

* 2 o'clock sales and prices.

All Inclusive Operation of Fox; Oldknow and Arthur Alternating

Hollywood, March 3.

Under a new and all-inclusive operating plan which has been mapped out for Fox Theatres, the Fox West Coast and the eastern houses are to be slanted into a co-ordinate group that will swing on one pivot, with the Roxy, Broadway, as the kingpin house.

None of the present official executive set-up will be changed except that Harry Arthur will take on a similar post as general manager of Fox West Coast as he now holds with the eastern circuit, with Oscar Oldknow supervising all.

This will bring the two theatre groups into a single unit body, although the corporate entities of either will remain the same.

Under this plan Oldknow and Arthur will exchange posts on both coasts periodically. It is rather an extension of the orinigal idea of the new Fox management for a cohesive co-operative operating plan for all Fox companies.

So far there is no mention or date set when Arthur comes to the coast, but that's likely any time now. Some minor changes may be effected on his visit west.

The plan was also intended to permit Oldknow as chief executive of the theatre division, under Harley Clarke, pres., to spend more time in the east, where he can be closer to official company and the financial headquarters.

Col. Picture at Strand, RKO Bookings Bunched

To catch up with its release schedule, which got kind of tied up when "Cimarron" went in on special at the Globe, RKO has let Warners take "Ten Cents a Dance" (Col.) for the Strand, beginning Friday (6). Picture had previously been slated for the Mayfair, RKO's ace programmer.

years or so that the Strand will have played another company's film. Prior to booking "Ten Cents a Dance" the only outside product at the Strand has been the Chaplin feature.

35 FILMS APIECE FOR WB AND FN

Warner Bros.-First National will neither increase nor decrease its schedule for the '31-'32 season, sticking to 35 features under each label, according to sales plans on which execs. are nearly 100 per cent certain.

With the two companies now working in closer unison than before and one sales organization selling product of both, this year's annual convention will be the first as a joint sales hop-up. Formerly WB and FN held their sales conventions separately, with each company competing against the other in their markets as though not affiliated.

An eastern and a western sales meet is scheduled, with the former at Atlantic City, April 15, 16 and 17, and the other, for western and southern territory, in San Francisco, April 27, 28 and 29.

Allied Exhibs Meeting On Zoning and Block

Minneapolis, March 3.

Northwest unit of Allied States, holding its annual convention here this week, will discuss plans for a drive against zoning and block booking. Independent exhibitors declare that most propositions must be knocked out completely.

Admission taxes had been scheduled to occupy the delegates' principal attention, but tax measures in the North and South Dakota state legislatures were defeated last week and none is now pending in the Minnesota lawmaking body.

W. A. Steffes is to be re-elected gen. mgr. of the organization, no opposition to him having been manifest.

Employes' Benefit $5,500

Hollywood, March 3.

Midnight benefit at the Wilshire theatre Saturday (28), netted $5,500.

Proceeds go to Exhibitors' and Exchange employees' fund.

McGrath at FWC

Hollywood, March 3.

Bill McGrath joins the Fox West Coast theatres publicity department March 15.

McGrath formerly was a feature writer for the New York "Daily News."

That East-West Thing

Hollywood, March 3.

Paramount east and west can't agree on whether "Kick In," title of old Willard Mack play now shooting as Clara Bow's next, should be changed. New York is holding out for retention. "The Right Turn" as substitute is suggested on the Coast.

Studio also wants to drop the play title of "Up Pops the Devil."

GIRL CASHIER'S NERVE FOILS—GETS BANDIT

Rock Island, Ill., March 3.

The nerve of Bernetta Johannsen, cashier at the Fort theatre, Publix house, and a stumble in a dark alley, foiled attempt of William G. Simpson, Davenport, Iowa, to holdup the theatre Saturday night and resulted in his capture by H. E. Grove, manager, and L. S. Baker, assistant.

Simpson, who said he had come here only a short time ago from South Carolina, walked up to the ticket office at closing time and demanded the "coin." The cashier shoved a half dollar toward him but when Simpson repeated the demand more threateningly and fumbled in his pocket the girl stepped on a buzzer which summoned the theatre staff. The man fled and turned down a dark alley, stumbled and his pursuers were upon him. He did not have a gun. His description fit that of the bandit who three weeks ago held up the Garden theatre, another Publix house, in Davenport, and obtained $300.

Journalism Schools in George Brown's Contest

Chicago, March 3.

Exploitation "teams" from three local universities—Chicago, Northwestern and De Paul—are competing under the auspices of RKO in drawing up complete advertising campaigns.

It's a publicity scheme hatched by George Brown, RKO's Barnum, with the co-operation of the departments of journalism. There will be 10 students on each "team." The ones thinking up the best ideas to fit the picture, "Millie" opening any minute at the State-Lake, will be given prizes.

If anything really good is forthcoming from the embryonic p.a.'s it will be incorporated in the regular RKO campaign.

Fox Starts "Goodbye"

Hollywood, March 3.

"Always Goodbye," with Ellisa Landi starring, started at Fox Monday (2).

Picture is the maiden effort of the co-directors, Kenneth MacKenna and William Menzies. MacKenna has been acting, and Menzies was an art director.

STUDIOS DROP HOLIDAY STILLS AS N.G. PUBLICITY

Hollywood, March 3.

Newspapers and fan magazines once reaping a harvest of holiday art from the studios, are now worrying along with very little of it.

Once a big item in studio publicity of stars and feature players, the holiday art thing has dwindled down to practically nothing! Showing some femme star coyly playing with an easter egg or a Valentine heart, or a burly male star chopping down a cherry tree is just a lot of poppycock now as far as the studios are concerned.

Studios have discovered, by a checkup, that the attending publicity from the holiday pictures doesn't mean a thing.

Bad for Mobs

Hollywood, March 3.

Mob work fell off the last week of the month, the 3,392 placements by Central Casting being 30% below last year's average.

Only 21 feature units were active.

The best day of the week, Monday, had jobs for just 754.

Indie Prods. Showing Speed by Starting 5 Features on Coast

Hollywood, March 3.

Sudden production spurt among independents has five companies cast at Tec-Art. Studio never has had more than one company working since last summer.

Producers getting ready include M. H. Hoffman's Allied Productions, casting Hoot Gibson's first, titled "Clearing the Range."

Al Neitz is casting an untitled thriller for states right release, with Big Boy Williams in the lead. Duke Worne landed a contract with Richmont for six features and will start working on the first in two weeks.

Tec-Art is also casting for George Batchellor's first on his new Chesterfield contract. Batchellor is now on his way here from New York. Contemplating a feature, Cliff Reid, producer of the William Burns' detective shorts, is also at Tec-Art.

Production schedule for Tec-Art's studio now has five features and six shorts for this month. In the past year this same studio has only turned out 10 features.

Summer Decision for Buffalo-Tried Action

Buffalo, March 3.

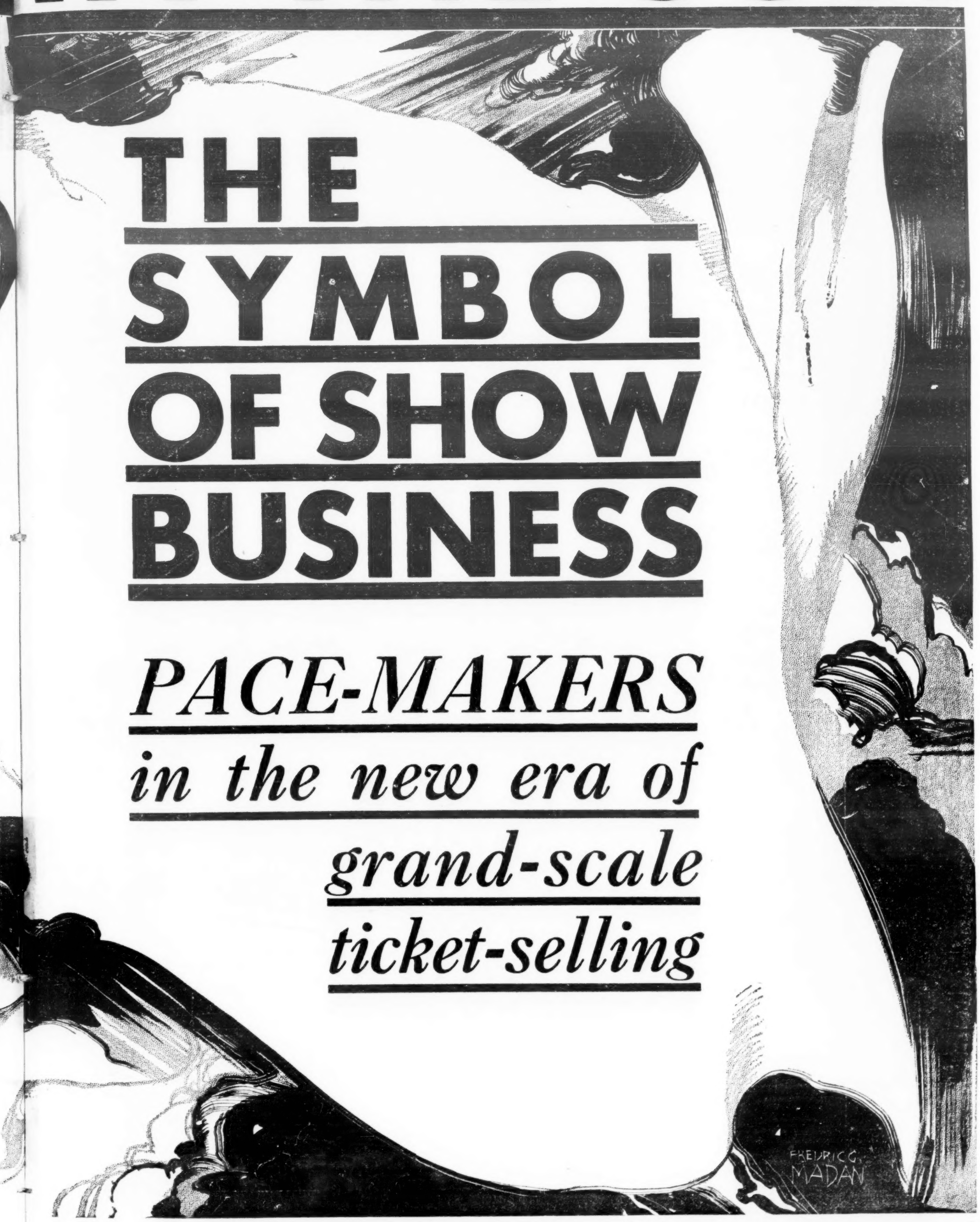
Trial in Federal Court here of the action against Saul Wallerstein, operating the local Broadway theatre, and Pacent, by A. T. & T., Western Electric and Electrical Research, was concluded last week before Judge Clarence G. Galston. Warner Bros. are defending for the defendants. Plaintiff contends the construction of repeating circuits in the Pacent amplifiers installed at the Broadway infringes upon patent rights owned by A. T. & T.

An adverse decision would place virtual control of the manufacture and distribution of talking apparatus in the plaintiff's hands.

Judge Galston ordered briefs filed. Case may not be decided until summer.

THE BANNER
Radio
PICTURES

IN THE SUN


THE
SYMBOL
OF SHOW
BUSINESS
PACE-MAKERS
in the new era of
grand-scale
ticket-selling
FREDRIC G.
MADAN

'CIM' ROARS ON AS

LINE UP FOR BOX

NEW TITAN HITS OFFICE DRIVE!

Theatre Advertising as Indicated From Various Cities

NEW YORK CITY

NEW YORK — + — BROOKLYN

Paramount

NOW!

IN A PANIC She married Another!!

...He was too attractive that "boss" of hers... his attentions were better than his intentions... so in a panic she married another and learned about

"Honor Among Lovers"

A Paramount Picture starring CLAUDETTE COLBERT FREDRIC MARCH with CHARLES RUGGLES GINGER ROGERS

BROOKLYN — Special Added Attraction Your RADIO FAVORITES IN PERSON! Brooklyn's Most Exciting Stage! MORTON DOWNEY RUBINOFF Merry and Bob Henry Burbig Around the Samovar Elsie Thompson "Cupid's Carnival" featuring Charlie Davis and His Jay Birds!

NEW YORK — The Sensation of Two Continents! BORRAH MINNEVITCH And His Harmonica Rascals The JESSE CRAWFORDS at the twin organs! Plus a Dazzling Stage Show "Porcelain and Jade" featuring TED JACK with Paramount Stage Band!

PORTLAND, ORE.

YOU'LL BE GLAD WHEN THE THEATRE LIGHTS ARE TURNED ON.

Dracula will haunt you... thrill you... yet amuse you... of all the spine chilling eerie... weird melodramas ever conceived... Dracula is the master of them all!

DRACULA

Doors Open 11 A.M. 25c Till One

WHILE SHE SLEPT...

This creature of the night... this thing... that had died... five hundred years ago... returned... to feast on her beauty... to drink of her blood... to make of her... another creature... like himself.

Starts THURSDAY RKO ORPHEUM

RKO Vaudeville — Direct From Palace Theatre New York City — ANN SEYMOUR A Cycle of Humoristic Songs — ROXY LA ROCCA the Happy Harpist — FIVE JEWELS Feminine Jugglers — DIAMOND BOYS in Just Free and Easy

NEWARK

WARNER BROS. BRANFORD

Which Does a Woman Choose?

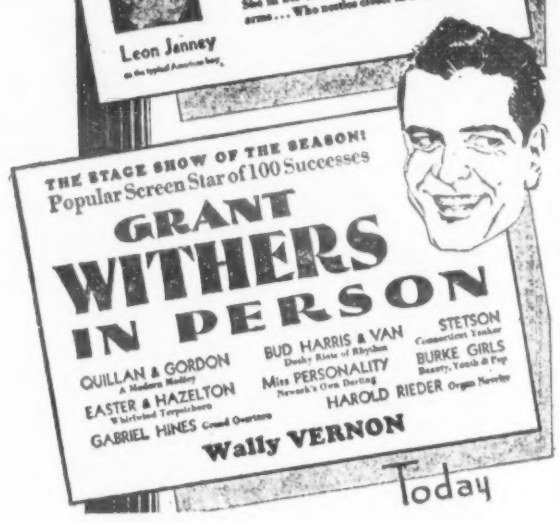
Her Own Happiness— Her Husband's Happiness or Her Child's Happiness

Lewis Stone — Irene Rich — Leon Janney

BOOTH TARKINGTON searches the secret places of a woman's soul, and from its anguished depths reveals the conflict as she must choose between the man of her heart and the child of her heart.

FATHER'S SON

First National & Vitaphone Film — She in her husband's arms... Her boy in her arms... Who nestles closer in a woman's heart?



THE STAGE SHOW OF THE SEASON! Popular Screen Star of 100 Successes

GRANT WITHERS IN PERSON

QUILLAN & GORDON A Modern Medley — EASTER & HAZELTON Whirlwind Terpsichore — GABRIEL HINES Grand Overture — BUD HARRIS & VAN Dusky Rivals of Rhythm — Miss PERSONALITY Newark's Own Darling — STETSON Connecticut Yankee — BURKE GIRLS Beauty, Youth & Pep — HAROLD RIEDER Organ Novelty

Wally VERNON

Today

ST. LOUIS

SALOME Knew it — HELEN OF TROY Knew it — CLEOPATRA Knew it — PEGGY JOYCE Knew it — ALL WOMEN Know

IT PAYS TO ADVERTISE

Paramount's Hilarious Comedy-Romance with SKEET GALLAGHER GENE PALLETTE CAROLE LOMBARD Starting Saturday MISSOURI THEATER

NEW YORK CITY

IT REALLY HAPPENED!

You read the story yourself in gory news heads. Now it's on the Mayfair screen... as if a camera had followed automobiles that spat death...

A certain racketeer will gasp when he sees this picture.

THE LAST PARADE

with JACK HOLT TOM MOORE CONSTANCE CUMMINGS COLUMBIA PICTURE

RK MAYFAIR BROADWAY AT 47th

CHICAGO

RKO PALACE OPEN 10:30 A.M. 50¢ TO 5 PM

STARTS TODAY

MAE TINEE GIVES IT ★★★

WHEN A GAY BACHELOR BECOMES GOOD — A GOOD WIFE WANTS TO BE BAD! ITS THE SAUCIEST FRISKIEST, NAUGHTIEST LOVE FARCE TO REACH THE SCREEN!

Edmund Lowe in DON'T BET ON WOMEN With JEANETTE MacDONALD Roland Young Una Merkel

AND SUPREME R.K.O. VAUDEVILLE SHOW

R.K.O. ACE ENTERTAINMENT SETS A NEW HIGH WITH DELIGHTFULLY BALANCED BILL OF ELECTRIC NAMES

The Adorable KITTY DONER AMERICAS GREATEST MALE IMPERSONATOR — Screen & Stage Star LOTTICE HOWELL PRINCESS OF SONG — WALTER WALTERS & CO. AMAZING & HILARIOUS VENTRILOQUISTS — STUART & LASH AND THEIR CAVALIERS with MISS IDA SHIELEY in A MUSICAL TOLLIFICATION — SAUL FREED FOURSOME with KAY & GRANT SENSATIONAL STEPPERS

MIDNITE SHOW TONITE-11:30

CHICAGO

CASTLE State at Madison

HALF-NAKED — THIS SAVAGE SIREN OF THE JUNGLE TRAMPLED ON ALL CONVENTIONS OF SOCIETY

ALOHA

BEN LYON RAQUEL TORRES

A TIFFANY PRODUCTION

NEW YORK CITY

"IF A GIRL HAD A SECOND CHANCE..."

Orchids, pearls, ermines — how good they look from the sidelines as beauty sweeps past. Sometimes they mask a breaking heart. The yearning of a city's millions of girls is dramatized, as never before, in this remarkable picture of Eugene Walter's stage success. A thrill awaits you today!

★★★★★ The 5 STAR PICTURE

ADOLPHE MENJOU — ROBERT MONTGOMERY — ANITA PAGE — MARJORIE RAMBEAU

Constance BENNETT in Metro-Goldwyn-Mayer's sock-drama The EASIEST WAY

starts TODAY CAPITOL

STAGE SHOW of 1,000 delights! BARTO & MANN, The 4 Kemmers, Vivian Fave, Chester Hale Steppers, Capitolians, BUNCHUK'S Jazz Carnival of today's best song hits! Hearst Metrotone News Flip the Frog Laugh Cartoon.

BEHIND THE KEYS

Troy, N. Y.

Ownership of the Griswold, one of the oldest picture theatres in Troy, will pass from RKO to the Frash Company of Schenectady June 1.

The late F. F. Proctor purchased the Griswold some years ago.

Frash Corp. owns theatres in Schenectady.

Dallas.

Construction begun on new Fox exchange building here, to cost over $100,000. Built by local realtors, leased, in turn, to Fox Film Corp. for $108,000 (about 10 years).

Branch, under C. E. Hilgers, handles entire southwest section.

Dallas.

Three theatres involved in hold-ups in Texas last week. Hijackers cleaned two b.o.'s in Taylor without attracting attention from crowded lobbies, while two others attacked L. J. Mason, McAllen indie, just as he reached home after closing. Yeggs took a ring, $3, beat him into unconsciousness, but overlooked a wallet with night's receipts.

Besides the yen for b.o. grosses, some of the hold-up guys learning coupla things about backstage theatre life, too, viz., make-up. Mustaches, trick specs, masks, scare and blackface popular, making it tough for witnesses to identify.

Reading, Pa.

Theatre personnel changes are coming fast with the approaching completion and opening, in March if possible instead of April, of Wilmer & Vincent's new 4,000-seater here. It will be named the Embassy. Paramount pictures will be transferred from the State to this house.

General Manager A. F. O'Brien, of the W.-V. interests here, will direct the new theatre, house manager to be named in March.

Paul E. Glase, for many years chief executive of the local Stanley-Warner houses, has joined the W.-V. organization. He resigned the direction of the 3,000-seat Astor.

Manager Raymond Novitsky, of the State, has been transferred to the new Embassy to aid his brother, Herman Novitsky, W.-V. superintendent on the contract, in rushing the job to completion. Glase will take over the State, and Raymond Novitsky will later go to Richmond, Va., to continue construction work for W.-V.

Dallas.

Recent changes around here include Jack Edwards replacing Jack Loveridge as skipper for the RKO Majestic, Fort Worth; Truly B. Wildman (Dallas) as manager for Warner exchange in Indianapolis; George Wiegand (Oklahoma City), Warner contract agent, for similar post in St. Louis; E. B. Coleman (Oklahoma City), p.a., manager for state of Oklahoma; Paul Grubb (Oklahoma City), as house manager of Criterion; Frank McCabe (Oklahoma City) for manager of Capitol. Both Criterion and Capitol are in Oklahoma City.

Len Brown has made headquarters here to assume reins of RKO southern division, taking over the job that kept Karl Hoblitzelle busy. Frank Starz, publicity-advertising, and Lou Remy, theatres, continue in their same capacity for this circuit.

Pine Bluff, Ark.

Robert Drake of the Strand at Texarkana transferred to New Orleans for Isis theatre (Saenger).

Elmira, N. Y.

Majestic, one of four theatres purchased here by Warner Brothers last fall, is to be closed. Adolph J. Rachell, manager of Keeney's, has retired, succeeded by H. G. Carroll. Milton W. Smith becomes manager of Strand.

New Britain, Conn.

Construction on a theatre in the business section will start at once. House will be a 600-seater. Policy not determined.

Randolph G. Maller succeeds J. M. Weiss at Capitol.

Ft. Dodge, Ia.

Lease upon the Iowa held by the Iowa Theatre Corp., acquired by Central States Corp., Des Moines. Transaction covers only the building, Central States has not indicated whether it will install new equipment or take over the present installation.

San Francisco.

After buying a ticket and entering Fox's big neighborhood house, El Capitan, a well-dressed stick-up guy asked one of the ushers to direct him to the manager's office. Dan MacLean happened to be absent, but his assistant, Arthur P. Loring, greeted the stranger and found himself gazing along the barrel of an ugly weapon.

"Stick 'em up, no monkey business and open that safe," the bandit directed calmly.

Ted Manly, floorman, who was present, was compelled to keep quiet and at a safe distance.

From the safe the thug got $400.

New York.

B. Newman, manager of Loew's Lincoln Square, N. Y. when it was closed by fire, now managing Loew's Rio, N. Y.

Utica, N. Y.

Reopening of former DeLuxe theatre under name of Oneida.

House owned by H. G. and A. J. Lux, dark for several seasons. L. J. Carkey directing; Sim Allen, manager.

Lynchburg, Va.

Negotiations are understood to be pending for the sale of the Trenton (indie) here to Warners. J. B. Trent, owner of the Trenton, spent a day in New York conferring with WB. On his return, Trent said, "Whatever deal is shaping will probably be ready early in March."

Lynchburg's other three theatres are operated by Publix, Warner's nearest house being at Bedford, Va., 25 miles west.

St. Louis.

John Bruce Hearn, treas. Fox theatre, now asst. mgr. Frank B. Hicks now treasurer.

Oklahoma City.

Henry Brownlee, of Ritz, now mgr. for Victoria, succeeding Bob Witt.

G. H. Mercer has sold his Aladdin, Lufkin, Tex., to C. T. Thompson.

Galveston.

Kyle, one of oldest theatres at Beaumont, is to be torn down to make room for opening on new street.

Hamilton, O.

Paramount, 1,800-seater, will open March 6, with Nat Turberg, manager Publix-Palace, in charge. William Mayer succeeds Turberg at the Palace.

Milwaukee.

James Keefe, for two years head of the local Fox publicity, has resigned to take a similar position at Minneapolis for RKO.

No successor appointed as yet. Reorganization of the entire local Fox advertising department is planned.

Bronx, N. Y. C.

Hyman Goldschein, formerly of Manhattan Playhouses, has replaced Artie Pickelner as manager of the new Douglas theatre. Goldschein will also book its pictures.

Cleveland.

George Lynch resigns as head of booking department for Warner's Ohio circuit. Rejoins Schines company, reported, as asst. gen. mgr. Sam Blowitz, his assistant, succeeding Lynch temporarily.

Pittsburgh.

A. H. Schnitzer, sales chief in this district for RKO, has been promoted to position of eastern sales manager, with headquarters in New York. Max Shulgold, city manager for RKO, will succeed Schnitzer here.

Schnitzer is a brother of Joe Schnitzer, Radio Pictures president.

Newark, N. J.

Simeon Marks has resigned as manager of Fox Terminal. Succeeded by A. L. Burks from Chicago.

Denver.

Chas. F. Rumbaugh, theatre owner senator, featured in illustrated story in the News.

Joe Payne, Montrose, Colo., is installing Deforest sound.

Jack Douglass installing RCA sound at Basin, Wyo.

Geo. Luce of Morrill, Neb., and an associate, have bought the Moon at Berthoud, Colo.

Blue law election at Fort Morgan set for March 17 as result of petitions from both pros and antis, after city council rubbed the law off the books.

Topeka.

Howard, of Arkansas City, seating 800, totally destroyed at a loss of $100,000 Feb. 25.

Theatre owned by former State Senator R. C. Howard and operated by the Fox-Midwest theatre circuit. Three other buildings destroyed. Total loss $250,000. Cause unknown.

Discovered in the theatre building at 1:30 a. m., in Am. Legion rooms.

Youngstown, O.

New Warners theatre opens in April. Wurlitzer organ installed. David M. Robbins will be city mgr. in Youngstown for Waners.

Syracuse, N. Y.

When the Vlassopules candy interests surrender the Palace in the Eastwood sector May 1, A. Di Bello, owner, will enlarge the neighborhood house.

Kallet Theatres, of Oneida, has determined to surrender the Avon, one of its two local houses, April 1, when its lease expires.

Syracuse, N. Y.

Fred Kelly, one time projectionist, has succeeded Arthur R. Zinsmeister as manager of the Dewitt, local newsreel house. Zinsmeister took over the house for Julian S. Brown, lessee, in January; his resignation came suddenly.

PITTSBURGH

(Continued from page 10)

40-60)—"Resurrection" (U) and stage show. May do $10,500 by maintaining average clip; Brian MacDonald building on stage; last week "Right of Way" (FN) down to $9,400.

Fulton (Shea-Benham) (1,750; 10-15-25-35-50)—"Rango" (Par). Pulled some rave notices but unlikely to better $6,000; house's weekly biz has been underestimated recently; last week "Finn and Hattie" (Par) around $5,800.

Harris (WB) (1,800; 10-20-30-40)—"Criminal Code" (Col). Still has something left after three highly successful weeks across the street at the Warner; should get upwards of $3,300, very good for second run at this downtown site; last week double feature of "Costello Case" (Sono-Art) and "Sea Devils," indie-made, $3,000 or slightly under.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Scandal Sheet" (Par). Likely to limp to weak $23,000, if that.

Sheridan Square (RKO) (1,800; 10-15-25-35-50)—"Rango" (Par). An average $4,500 indicated; house, with Fulton, too has been underestimated lately; last week "Finn and Hattie" (Par) around $4,400.

Stanley (WB) (3,600; 25-35-60)—"Dracula" (U). Looks like biggest thing at house in months; weekend biz great, and by maintaining average daily trade should turn in fine $31,000; lots of ballyhoo in connection with third anniversary and picture of this type is popular here; good stage show, isn't hurting either; last week "Father's Son" (FN) about $26,500.

Warner (WB) (2,000; 25-35-60)—"Cimarron" (Radio). If it can do $9,000 in this, its fourth and last week, which it should, will mean around $50,000 for run, great; picture first in four years to be held at this site for entire month, and trade still brisk, last week, third, hardly any noticeable depression at $11,000; "Viennese Nights" (WB) next.

MINNEAPOLIS

(Continued from page 10)

like a $25,000 week, good; "Dance, Fools, Dance" (M-G), last week, about $26,800.

Century (Publix) (1,600; 75), "Reaching for the Moon" (UA). No stampede for Fairbanks this time; picture regarded as only so-so here, and one critic took hard rap at it; about $10,000 indicated, and okay, but nothing like what is expected of Fairbanks' picture; "Royal Family" (Par) last week, around $9,700, fair.

State (Publix) (2,200; 60), "Sit Tight" (WB). Opened great, the best in many months; strong exploitation of 10th anniversary show main reason; should get close to $11,000, good; "Viennese Nights" (WB) last week, around $3,000, poor.

Orpheum (RKO) (2,890; 50), "Kept Husbands" (Radio) and vaude. Ken Murray, on stage, more of a draw than picture. House is doing consistently well week in and week out; ought to top $14,000; "Dracula" (U) last week, about $16,000, very good.

Seventh Street (RKO) (1,400; 50), "Cimarron" (Radio). Fourth and final week for this smash should be about $5,000, good; last week got close to $5,400; total for four weeks around $50,000, exceptional.

Lyric (Publix) (1,300; 40), "Fair Warning" (Fox). Western pulled with youngsters turning out en masse; about $4,500 indicated, good; "Once a Sinner" (Fox) last week, around $4,000, satisfactory.

Aster (Publix) (900; 35), "Right of Way" (FN). Showing little drawing power this week and will do well to touch $1,800; attractive fronts help biz at this house, even when screen offerings are under par; "Captain Applejack" (WB) last week, around $1,500, poor.

Grand (Publix) (1,100; 35), "Min and Bill" (M-G). Second loop run. Playing for a full week instead of usual four days; may reach $2,700, good; "Paid" (M-G) and "When Roses Bloom" (Swedish) last week, about $2,500, good.

Academy's Building

Hollywood, March 3.

The Academy has abandoned plans to construct its own building. It is, instead, negotiating with outside interests for construction of an office building and theatre and known as the Academy building.

Theatre would be a regular art theatre.

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

Laugh Insurance

Chicago.

To impress the laughs in "City Lights" (UA), soon to appear at the United Artists here, Charles Baron and Ned Williams, p. a.'s, tied up with the Banker's Insurance Co., with each customer getting a $1,000 policy as they entered the house.

Policy promised to see the heirs of the client received a grand if the patron died laughing at the gags in the show.

To impress the dailies Brinks Express was photoed taking away the cans of film, it being claimed the film was so valuable it couldn't be left in the theatre overnight.

Perfume With "Millie"

Rochester, N. Y.

RKO Palace had tieup with Sibley, Lindsay & Curr Co., one of leading department stores, for perfume distribution with "Millie" film.

Matinee tickets carried certificates for sample of the perfume and actresses on the vaude bill appeared at toilet goods counter. Big window display, ads and lobby display got publicity for both store and theatre.

Stunts in Denver

Denver.

20,000 "Scandal Sheets," tab style, distributed in a no-expense arrangement by the Denver theatre with Philco dealers. Pink paper used.

Paramount invited school teachers to see "Cimarron" on the opening day. Book critics on both dailies also sent invitations. A 24-hour showing was the feature of the opening—creating a lot of talk. Book marks were used by public libraries and schools. In a tie-up with lunch counters and soda fountains featured a cup of coffee and a Cimarron roll. This house is calling all the numbers in the phone book—all they can one week and continuing from there for the next film.

For "Hook, Line and Sinker" Rialto had two men in full dress suits riding the streets on a bicycle built for two. Sign read: "If you think we're crazy see Wheeler and Woolsey at the Rialto." Boy wearing slicker which covered his head walking around streets carrying a wax head. Announcement read: "I laughed my head off at Wheeler & Woolsey at the Rialto."

"Money" Throwaways

Hollywood.

Warners' Hollywood and Downtown theatres are throwing "money" around the streets for day-and-date run of "Illicit." The plugs resemble silver dollars lying on the ground, but when turned over the advertising shows up.

Heavy Prize Cost

Dallas.

James Hayden, headacher for Showhouse, legit, crashing plenty space in the papes with a $1,000 award for best three-act original play. About the most expensive stunt pulled by any house here in years.

Hayden figures that native literati aspiring for the prize will arouse enough steam to offset outlay when he produces it. With the papes plugging heavy, chances it'll click, but town's been overrun by amateur dramatists.

The plug is state-wide, as Hayden offers the prize to any Texan.

Grocers Try Black Cats

Dallas.

Some grocers in a neighboring burg decided to take a shot at a publicity stunt, like the theatres do it. Plugged the native sheet with ads that groceries would be traded for black cats, Friday 13, at said stores.

And biz was a stand-out—meaning that the joke was on the grocers.

Sandwiched In

Canton, O.

George Reister, manager WB Palace, for "Dracula" had a special trailer. Between each clip in the news reel he worked in short interruptions such as "Don't Miss Dracula," "Coming Sunday," etc.

Russell Bovin, manager Loew's, for "Parlor, Bedroom and Bath" put out a large truck on which was arranged a completely furnished parlor, bedroom and bath, separated by a wall board parition. In the bedroom a dummy, but seated in a bath tub as the truck traversed the streets was a man masquerading as a woman.

Kept the crowds rubber-necking downtown for several days.

Acrostic Contest

Mount Vernon, N. Y.

RKO Proctor's hooked up with daily "Argus" is running an acrostic racket. Idea is to get customers for the theatre and readers for the paper. In second week and arousing some interest.

Winners get tickets to show each day and money prize for best of week. Name of picture or of player given. Idea is to line vertically group of words that make a sensible sentence and at the same time align letters that spell the key name.

Auction No Panic

Hartford.

Issuing what it called "Hollywood money," the Fox-Capitol here is auctioning off three nights a week from its stage, merchandise including apparel, furniture, jewelry and sundry other articles to those who have secured enough of the greenbacks in exchange for admission tickets to bid on the wares.

The stunt has not yet reached a high bidding power for it has failed to attract any great attention, probably due to the lack of sufficient greenbacks in the audience and due to the time shortness of the exploitation stunt.

Bat in Cage

Hartford.

While the "Bat Whispers" plays on the screen inside of the Regal a human bat is performing antics in a cage outside of the theatre.

The stunt stops people to watch the performance of the monstrous animal—in reality a man in skin tight clothes of the bat type. Created by J. E. Callahan, the manager.

Baby Contest via Photos

Milwaukee.

Local Warner houses have hooked up with the White studios, local, in a baby contest. Starting Feb. 26, a coupon entitling each family to one baby's photograph free will be issued with each paid admission at all Warner theatres with the payment of a small entry fee.

Contest proper will open March 15 and close June 15 with $1,000 worth of merchandise as prizes.

"DuBarry" Exchange

Birmingham.

Because of the similarity in names Charlie Haug, manager of Empire, was able to secure a tie-up with DuBarry toilet goods in connection with "DuBarry," film.

Local dept. store co-operated, which resulted in some free advertising in the store's regular newspaper space. Theatre furnished the store with single passes to be given with every purchaser of DuBarry toiletries.

Store had a display of goods in the lobby and theatre was given display space at store.

This stunt has been worked in various ways by Haug and has always proven o. k.

Front Page Ads

Providence.

Local RKO publicity offices are making an effective use of front page ads in the local dailies. Last week the RKO Albee did it up brown in plugging "Millie," with front page ads that called for some pretty steep lineage.

Ads are tricky, cause comment, and seem to be boosting box office.

Little Kids' Paper

Seattle.

Billy Hartford, of Fox Everett, at Everett, Wash., has a nifty for the Micky Mouse club in that village. It's a weekly little newspaper, three column, ten-inch affair, four pages.

Edited by the kids, with plugs, stories and news concerning the stunts at the theatre. Just started, it keeps up interest.

Some 1,400 boys and girls being on the job at the theatre every week. Reg. ad space is sold in the little sheet so that it is self-sustaining.

"Society Notes" is a clever department in the paper.

Landing a Prof.

Chicago.

Casting about for a name college professor to broadcast talks on "Cimarron," George Brown dug up Paul R. Martin, professor of eco-

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THE LAST PARADE

(Continued from page 14)

just missing making his copper role a boob one. It fits the way he does it. Constance Cummings is the girl. She looks good and does not overplay, the latter a strong recommendation for her or her director. This places a neat performance to Miss Cummings' credit. Robert Ellis as Marino turns in a good show. He gives a certain foreign polish to the alien character, and dresses very neatly.

"The Last Parade" is the first Columbia produced by Jack Cohn, who subbed for his brother, Harry, in the Col studio on the coast for a short while. While it is no surprise nowadays for a good underworlder to be a box office picture, "The Last Parade" is besides a very well made film. Its two locales, the front in France, and the "packing meat factory" of the bootlegger's in New York are realistic. *Sime.*

EASIEST WAY

Metro-Goldwyn-Mayer production and release. Directed by Jack Conway. Constance Bennett starred. Story from the Eugene Walter play of the same name. Adaptation by Edith Ellis. Photographer, John Mescall. Running time, 73 mins. At the Capitol, N. Y., week beginning Feb. 27.

Laura Murdock.....Constance Bennett
Willard Brockton.....Adolphe Menjou
Jack Madison.....Robert Montgomery
Peg.....Anita Page
Elfie.....Marjorie Rambeau
Ben.....J. Farrell Macdonald
Agnes.....Clara Blandick
Nick.....Clark Gable

A solid piece of screen production containing all the strong story appeal of the stage play and with a world of splendid touches that were not possible in a stage presentation and that in the new form enhance the original. Not the first example, but one of the best, of a theatre play being transcribed to the celluloid and greatly improved in the process, that is to say a play actually remade into the new form and not merely recorded in its original pattern. It should do fairly well, but may be spotty.

It's really an old-fashioned play made modern in the new telling, and it is only the surviving stage angles that keep it from being really a first-class product. It isn't quite that, but nearly.

For instance the early episodes—dealing with the squalor of Laura's tenement house—are sharply etched in, swiftly, completely convincingly, with the bold directness of a steel engraving. History of Laura gets a treatment that is sympathetic and graphic without ever becoming theatrical. The backgrounds and the craftily nursed atmosphere, the uncompromising verity of the settings and above that the authentic acting of this cast, makes it a vivid piece of reporting rather than a contrivance of fiction—which, after all, it was on the stage.

Laura's escape from the drabness of her home and her department store job, into the elegance of a sort of studio surrounding in the advertising designer's establishment grew naturally out of the situation. Whether it is intentional or not, there is a subtle something in the overwhelming magnificance of the place that rather suggests a hint that something about it may be phoney. It doesn't say so, but you are at liberty to make the inference. Anyway, the surroundings supply an appropriate hot house for the rose of the tenements to grow into a lily of the field, or an orchid, if you like.

The locale changes from the polite art salon to the mountains of Colorado and the progress of the heroine undergoes a new phase appropriate to the new scene. The scenic quality of some of the camera shots and the quality of the photographic tone here are a fine study in expressing a mood. It is here that Laura falls genuinely in love with Johnny, the new romance growing up in a scenic setting of quiet forests with vistas of snow-capped mountains and open skies. The camera manages to find expression for all this. There is one little love scene set on the bank of a quiet mountain lake, straight pines mirrored in the water, that is the last word in idyllic atmosphere and a stunning piece of composition.

Up to this point the tale has grown up artlessly, naturally and with insinuating persuasiveness. From that apex it slides gradually to a rather disappointing theatrical finale, a compromise between a sad ending and a happy one, and all of it thoroughly artificial.

These details perhaps are beside the mark in comments on the commercial prospects of the picture. First of all the film has a box office lure in its title with its suggestion of gilded wickedness. Quite as strong in appeal is the prestige of its players. Constance Bennett has unquestionably established herself with the 10 leaders on the screen. Robert Montgomery, at the moment, is also riding the crest, and this production will carry them still further ahead on the merit of their performance.

There likewise is the following of Adolphe Menjou, happily cast here as a suave and not very wicked heavy and playing it to the handle; there is Marjorie Rambeau doing another flashing sophisticated role that will confirm her in the high opinion of the fans, and finally a superlative performance of the "fat" father role played by J. Farrell Macdonald. Clara Blandick as the slovenly tenement mother and Anita Page, in the minor sister part, complete a flawless aggregation. *Rush.*

Ten Nights in a Bar-Room

Roadshow Production, Inc., production. Independent release. L. E. Goetz presents on billing. Goetz president producing company. Featuring William Farnum and Thomas Santschi. Adapted from the stage play of same name of years back. Directed by William O'Connor. Adaptation and continuity by Norton S. Parker. Associated producer, William Kent. Cameraman, Verne L. Walker. Asst. director, A. L. Schaefer. Sounded by RCA Photophone. Settings by Tec-Art Studios (Hollywood). At Central, New York, on grind pop price run, starting Feb. 27. Running time, 70 minutes.

Joe Morgan.....William Farnum
Simon Slade.....Thomas Santschi
Mary Morgan.....Patty Lou Lynd
Dr. Romaine.....Robert Frazer
Ann Slade.....Phyllis Barrington
Sarah Morgan.....Rosemary Theby
Frank Slade.....John Darrow
Bill.....Lionel Belmore
Silent Sam.....Thomas Jefferson
Harvey Green.....Frank Leigh
Grandma Morgan.....Kathrkn Clare Ward
June Manners.....Sheila Manners
Fanny.....Fern Emmett
Sample.....Harry Todd
The Singer.....John Uppman
The Old Hag.....Daisy Belmore

"Ten Nights in a Bar-room" as a talker must rank as a propaganda picture.

This is regardless of anything or everything else in it. A prolog stamps the film as propaganda for the drys. In a press sheet sent out as the picture opened at the Central last Friday, was contained a copy of "The Union Signal," official organ of the W. C. T. U. Letters accompanying the "Signal" were endorsements of the picture by W. C. T. U. members, also an endorsement from the state superintendent of the Anti-Saloon League of New Jersey. All of these inserts in the press sheet bore down heavily on the teaching of "Ten Nights" to the youth of the country as to the evils of the old-time saloon.

While local hookups with dry societies may be easily obtainable on "Ten Nights in a Bar-room," the local exhibitor must decide if he wishes to show any picture that may divide his patrons as it will the drys and the wets of his town or community. Were it not for the prolog, perhaps this could not be so easily classed as propaganda. But the prolog makes it undeniable. And also suggests that if there is not or has not been dry money put into this production, the producers passed up a soft angle.

A picture to be called "Ten Nights in a Bar-room" was announced about a year and a half ago as being promoted by a company of which H. M. Ritchey, the independent exhib leader of Michigan, was an officer. Literature was sent out under Ritchey's signature. It solicited stock subscriptions to the operating corporation. The name of Ritchey, who had an office in Detroit at that time, does not appear with this talker, on screen, billing, press sheet or in connection with Roadshow Production, Inc., producer and distributor of the "Ten Nights" film, with L. E. Goetz, president of that company.

The offices of the Roadshow company are at 804 South Wabash avenue, Chicago. In the press sheet is a page devoted to the "American Advancement Society, Department of Prohibtion Education." It's in letter form with a top line advising exhibitors to send it to their mailing list. That line starts with "Teach the Advantages of Prohibition." Address of the American Advancement Society is given as 804 Wabash avenue, Chicago, the same address as the Roadshow company.

As a picture, commercially, "Ten Nights" is tiresome. It muffed its biggest punch—a tear. You can't accept its attempted realism, firstly because of that prolog, and secondly, because it never rings true, while the finish told verbally, discloses that the drunken sot reformed and became a good business man once again after recovering his mill, so why all the fuss?

Though the picture bears heavily on the olden-day saloon, it is entirely silent on the more frequent, but quieter, speakeasies of the present. This absent treatment will bring up the matter of the speaks and more markedly. And Joe Morgan's family, the victims of the drunk, although Joe lost his flour mill and went on the bum right, never did leave the family homestead, right up to the finish. All of the poverty they endured was made known only vocally.

That's where the tear muff came in. Had the family started in a mansion and wound up in a garret, there might have been a sob for grandma, ma and the baby. But they didn't. Joe staggered home to the same place nightly.

Even when Joe's little girl went to the saloon often, to always say: "Daddy, won't you come home with me now?" a remark you may recognize, the posed situation with the actors around all left it ready made, too stagey and with that all-important tear still missing. If you felt badly for anyone here, it was only Joe, the bum, when he was a bum, mainly because it took him so long before he looked in the mirror and saw his dirty face.

Nothing here for women or the children, especially the children. If it is wise to aid prohibition by pictures, then it's as wise to keep away children from "Ten Nights in a Barroom." The only education for kids in this picture is to teach them that there is such a thing as booze after they see and hear the drunks sing "Sweet Adeline." And make them ask questions.

Juvenile love interest blah. A couple of young pairs who mean and do nothing. William Farnum and Thomas Sanstchi have the kind of a bar-room fight you would expect, but that was one of the reasons perhaps that Cedarville looked better after prohibition happened. During the fight the bar-room stove was knocked over and the hotel burned up. That obliged the new hotel the prolog mentioned.

The prolog shows Cedarville after prohibition. A doctor refuses a whisky prescription to town rounders, presumed to impress the Doc. was the only source of booze in the village. The Doc. explains why. He's the same doctor who attended Joe's family in their worst days. Then it's a cut-back to Cedarville before prohibish and the time of the saloon, with Joe's liquor slide. And the rest of it.

With the doctor talking the finale of the picture, telling what happened to those in the picture. Probably saved 1,000 feet of film. Quite an economical trick for a propaganda talker. *Sime.*

Die Foersterchristel

("The Forester's Little Daughter")
(GERMAN MADE)
(With Songs)

Berlin, Feb. 19.

Transoceanfilm production and Suedfilm release. Direction Friedrich Zelnik. Manuscript and music, Bruno Granichstaedten. Photography, Mutz Greenbaum and Akos Farkas; sound, Dr. Leistner. Recorded on Tobis-Klangfilm. Starring Irene Eisinger, Paul Richter, Oskar Karlweis, Andre Pilot, Tibor von Halmay, Fritz Daghhofer, Jelly Staffel, Paul Hoerbiger, Adele Sandrock, Max-Ralf Ostermann and Gretl Berndt. Running time, 90 minutes at Titania Palast, Berlin.

This is the first picture by Friedrich Zelnik since his return from Hollywood. From a technical viewpoint there are many new things. His set-up has become more picturesque and his camera more versatile. As far as the manuscript is concerned he has based his former biggest silent picture hit on popular music. Zelnik knows this, but is content. It is not big art but it will most likely mean big business.

The story of the forester's little daughter who falls in love with the Emperor Josef of Austria, and the Emperor who falls in love with her, is nothing new but something very effective. Zelnik does not seem to have taken it very seriously. He has adopted well-known and sure methods. It is a popular operetta, quite comme il faut, and for that reason one is content that in practically every scene there is music and song.

One is rather abashed to hear the wonderful melodies of the genius, Mozart, and is tempted to call it desecration, but comes to the conclusion that this is also a way of making these supreme melodies popular. Naturally, the scenery is in absolute contrast to the plot, it fairly reeks of stage setting. One is constantly in deadly fear that the trees will topple over or that the walls of the beautiful hall will cave in. Zelnik always understood how to make inexpensive films. But he should be careful not to practice economy at the expense of the film itself.

As far as the acting is concerned, questions can be raised. Certainly, Irene Eisinger is a good and competent actress and her voice is most assuredly one of the most charming in the German talker. But as to looks, the best photographers with all the means of modern photography cannot cover up the fact that her face does not conform to the taste of the broad public. Paul Richter is very imposing as Emperor Josef, but his diction is far from perfect. Oskar Karlweis as Wolfgang Amadeus Mozart will be considered bad judgment on the part of Zelnik by Mozart fans, his movements are clumsy, but otherwise he is appealing. The same applies to Tibor von Halmay. Adele Sandrock with her deep contralto, was applauded in a small scene.

On the whole, the audience was pleased with the film. *Magnus.*

WEST OF CHEYENNE

Syndicate Production. States-right release. Directed by Harry Webb. Features Tom Tyler, Josephine Hill and Harry Woods. No author credited. At the Arena, N. Y., one day, Feb. 25, as half double bill. Running time, 54 mins.

Only good feature is Tom Tyler's voice. Otherwise it's of the same old brand of western.

The usual stuff about the framed father and the son who goes out to avenge. The killer heads a band of outlaws encamped in a hideaway spot called Ghost City. Hero gets in with the mob, after posing as a bad man. Thence the customary gun and horse play, after which the capture of the ringleader.

Heroine is not strong and typifies the entire picture.

Die Koenigin Einer Nacht

("The Queen of a Night")
(GERMAN MADE)
(With Songs)

Berlin, Feb. 19.

Laenderfilm production and release. Direction, Fritz Wendhausen. Manuscript, Harry Kahn, Ernst Neubach and Hans Wilhelm, after the novel by Alfred Machard. Music and musical management, Otto Stransky. Photography, Guenther Krampf; sound, Fritz Wenneis. Recorded on Tobis Klangfilm. Starring Friedl Haerlin, Peggy Normann, Adele Sandrock, Walter Janssen, Carl Ludwig Diehl, Otto Wallburg, Paul Morgan and Gustl Stark-Gstettenbaur. Running time, 72 minutes. At Universum, Berlin.

Not even the old saying that good filching is half the battle applies to this film, because in this case the filching has been done badly and plumply. Everything, from the manuscript to the presentation, the costumes, the scenery and the music is an unsuccessful and misinterpreted copy of Ernst Lubitsch's "Love Parade."

It cannot even be said that Fritz Wendhausen's direction is bad. One thing is certain, that Harry Kahn's, Ernst Neubach's and Hans Wilhelm's manuscript is the reason that the film was not a success. Leading actors are to blame for this, especially the leading lady, Friedl Haerlin; her play was shallow and outside of her beautiful figure there is nothing queenly about her. She might be all right on the stage, but has nothing to offer for the screen.

Carl Ludwig Diehl was very effective as the adjutant of the queen and a good actor. Adele Sandrock appears in a few short scenes and, as usual, is applauded by the audience.

In a short episode Paul Morgan's antics bring down the house, whereas Walter Janssen and Peggy Normann are quite ineffective. In a short scene the young Gustl Stark-Gstettenbaur is given the opportunity to prove his great ability. Otto Wallburg brings laughs with his mumbling and stuttering.

This picture promises to give fair box office returns. *Magnus.*

LA REGINA DI SPARTA

("Queen of Sparta")
(ITALIAN MADE)

La Itala production and Ballinelli release. Direction Manfred S. Noa. Adaptation and dialog uncredited. Cast: Antonio Moray, Viola Larosa, Franco Faris, Bernardo Camili, Giuseppi Laroy, Carlo Barelli and Putro Casto. At the Fifth Avenue Playhouse, N. Y., week beginning Feb. 21. Running time, 80 mins.

Hard to understand just why this was put on the market. It's an old, old silent—not even good that way—with sound and dialog dubbed in Italian. Photography is bad, the acting almost unbelievable, the action slow, and the sound is badly recorded.

Story has to do with Helen of Troy and that famous Trojan-Greek war. Even if you remember the story from school it's hard to follow here, because much of it is missing in the wrong places. Makeup used by the cast is on the Chinese idea.

What the producers thought they were accomplishing when they dubbed in the entire conversation of everybody by just two voices, a man and woman, is hard to say. No possible way of excusing this sort of thing.

SOLA

(FRENCH MADE)
(With Songs)

Paris, Feb. 19.

Erka Prodisko production and release. Directed by Henri Diamant-Berger. Scenario by Jean Barreyre and Gab Sorrere. Made in the Eclair studios near Paris. Recorded Tobis Klangfilm. Running time, 90 minutes. Capucines Paris. Feb. 16.

Sola.....Damia
Jeff.....Henri Rollan
Marianne.....Ginette Maddie
Yvon.....Louis Allibert
Eliane.....Marguerite Moreno
and others.

Just a meller programer, except for those who take a personal interest in Damia, the French diseuse, around whom the whole film is built.

Story is that of a Paris chanteuse, stranded in Singapore, where she has to make a living as a cabaret singer. A French planter has become morbid. When meeting her he falls in love and eventually kills her, after which he commits suicide.

Action usually slow. Direction poor. Photo good. Sound excellent.

Damia plays the stranded woman satisfactorily, but films require youth, and Damia's appeal is limited to her stage following.

Rest of the cast fair. Marguerite Moreno is miscast. *Maxi.*

TO OBLIGE A LADY

(BRITISH MADE)

London, Feb. 18.

British Lion production and release. Directed by Manning Haynes from original story by Edgar Wallace. Recorded RCA Photophone. Stars Maisie Gay. Leading players: Warwick Ward, Haddon Mason, Mary Newcomb, James Carew. Length, 6,200 feet. Censor's Certificate "A." Running time, 70 mins. Reviewed at Cambridge theatre, London, Feb. 16.

Remark "this is terrible" made frequently by Warwick Ward during the running of the dialog, makes Ward both actor and picture critic.

This is one of those attempts at low comedy, which achieves nothing by its mediocre technique and its flat, toneless, photography. This latter characteristic seems standard in indie British productions.

Fundamentally the picture makes the great mistake of exasperating the audience with the leads. Central situation is a married couple whose dinner party is ruined by an imbecile cook, with the husband in danger of losing a $25,000 a year job as a result. Audiences grow restless watching people going through such a tedious mill on the screen.

Story, by Edgar Wallace, is detailed by telling how said cook takes up work suddenly for a married couple who must fling a good dinner that night to an important relative. Story just can't hold either conviction or much interest. Attempt to switch from low comedy to bedroom farce is pathetic.

What humor there is is supplied by Wallace's dialog, which is moderate, and Maisie Gay's low comedy. That depends, though, on whether or not you like Maisie Gay. Miss Gay's song, "What Love Means to Girls Like Me," is plugged in one spot, and she puts it over well. But it's old.

Acting is mainly mediocre, only Ward pushing through the gloom. Recording is flat, in keeping with photography. Direction is just around the camera. Picture didn't cost much, apart, perhaps, from star salary, and will get its money back on the hick laughter it may reap in the provinces.

To sophisticated audiences it can't be anything but unfunny. While the English sticks aren't critical, Maisie Gay's first effort means nothing outside the English provinces. *Chap.*

Mordprozess Mary Dugan

("Trial of Mary Dugan")
(GERMAN VERSION)
(American Made)

Berlin, Feb. 20.

Metro-Goldwyn-Mayer production and Parufamet release. Directed by Arthur Robison after the play by Bayard Veiller. Manuscript Becky Gardiner. German dialog, Arthur Robison. Photography, Henry Sharp; sound, Douglas Shearer. Recorded on Western Electric. Cast: Nora Gregor, Arnold Korff, Egon von Jordan, Peter Erkelenz, Julia Serda, Lucy Doraine, Hedwiga Reicher, Margaret Knapp, Reginald Pasch, Herniann Bing and Leo White. Running time, 115 mins. At U. T. Kurfurstendam, Berlin.

In Germany the all dialog film has again been dropped before it really reached the stage of perfection. This splendid and thrilling American stage hit proved at the Berlin premiere that it in no way lost anything on the screen in this foreign version. In spite of its length the audience remained at attention.

Bad casting and ignorance of the German taste have been avoided. Nora Gregor, as Mary Dugan, is gripping in certain scenes, while Arnold Korff was liked. Julia Serda, in a smaller role this itme, shows her splendid qualities, but Egon von Jordan, as the brother, at times still overplays.

Sound reproduction is distinct, and the German dialog to the point and tense. Film promises good box office returns over here. *Magnus.*

Goldberg's 3-Year Termer As Col's Gen. Sales Mgr.

Despite his present contract as gen. sales mgr. for Columbia Pictures does not expire until next September, Columbia is said to have handed Joe Goldberg another agreement last week for the next three years.

The new paper also contains a flattering increase for Goldberg.

FOX P. A. CHANGES

Publicity shifts in Fox Theatres has A. Mike Vogel, former manager of the Park Plaza, N. Y., succeeding Fred Schader as p.a. at the Fox Detroit. Louis Brown has been switched from the Fox Washington to the home office staff under Gabe Yorke, director of advertising and publicity.

Brown will be succeeded at Washington by Maury Folabare, manager of the Tuxedo, N. Y. J. C. Keefe, p.a. chief for Fox Midwesco, with headquarters at Milwaukee, and who resigned, will be succeeded by H. C. Herzog.

Seiter's Possible Ticket

Hollywood, March 3.

William Seiter, director, is negotiating with Radio for a contract that would utilize him on both the Radio and RKO-Pathe lots.

He is currently at Radio directing "Too Many Cooks" on a one-picture agreement.

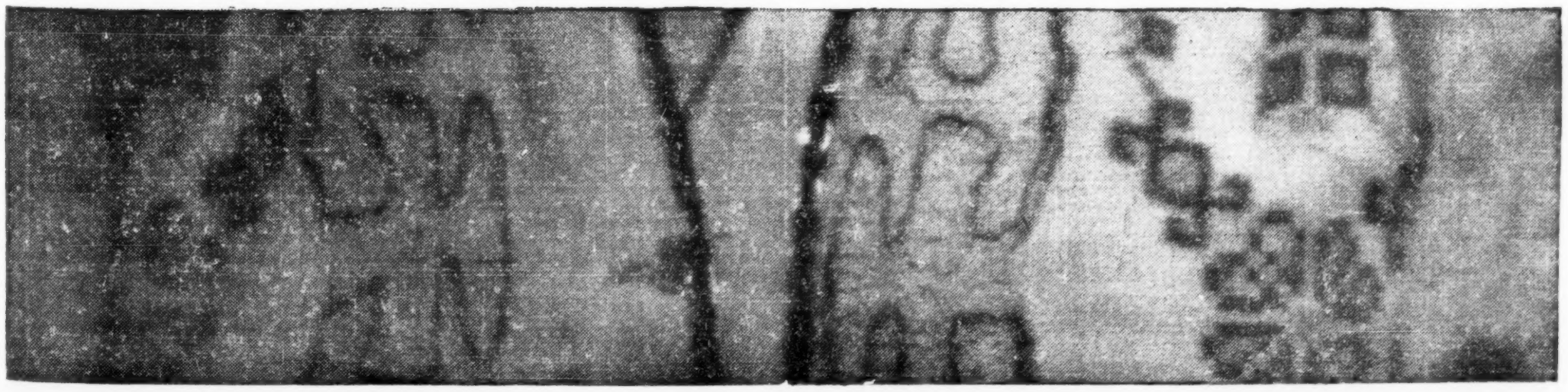
"Chorus Man" Story

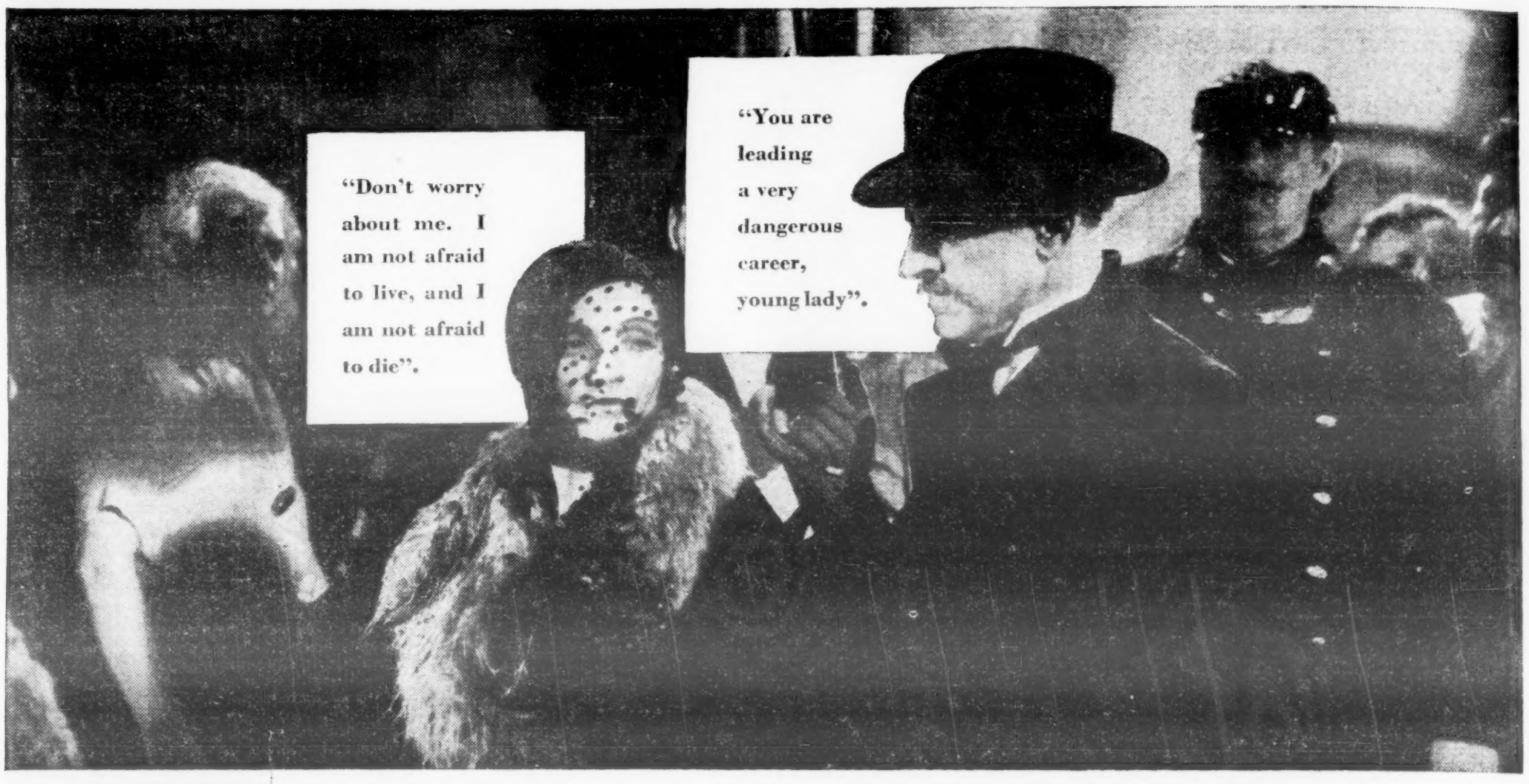
Hollywood, March 3.

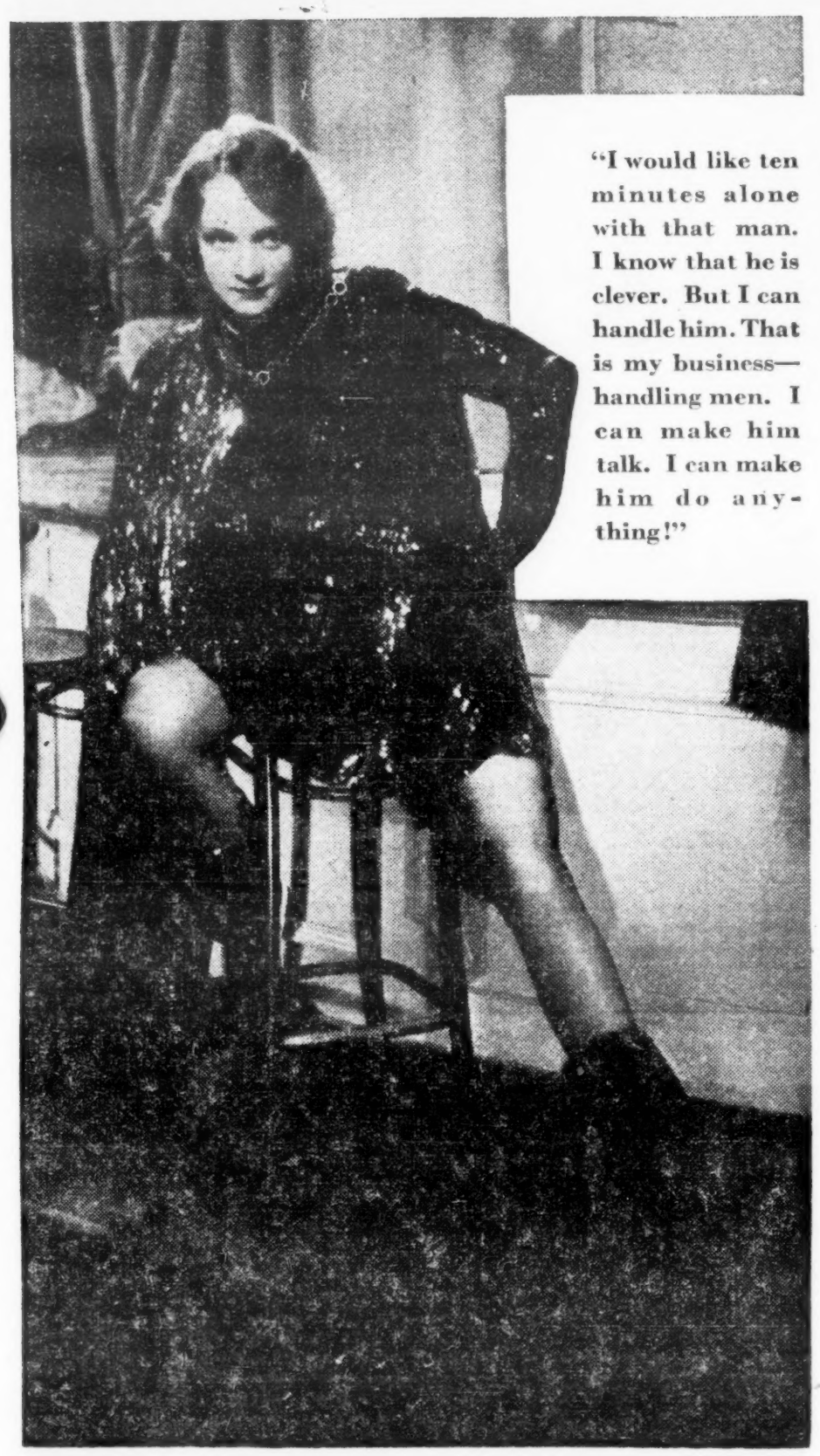
"Chorus Man," story by Faith Baldwin, has been secured by Columbia.

Story ran serially in "College Humor."

"DISHONORED"



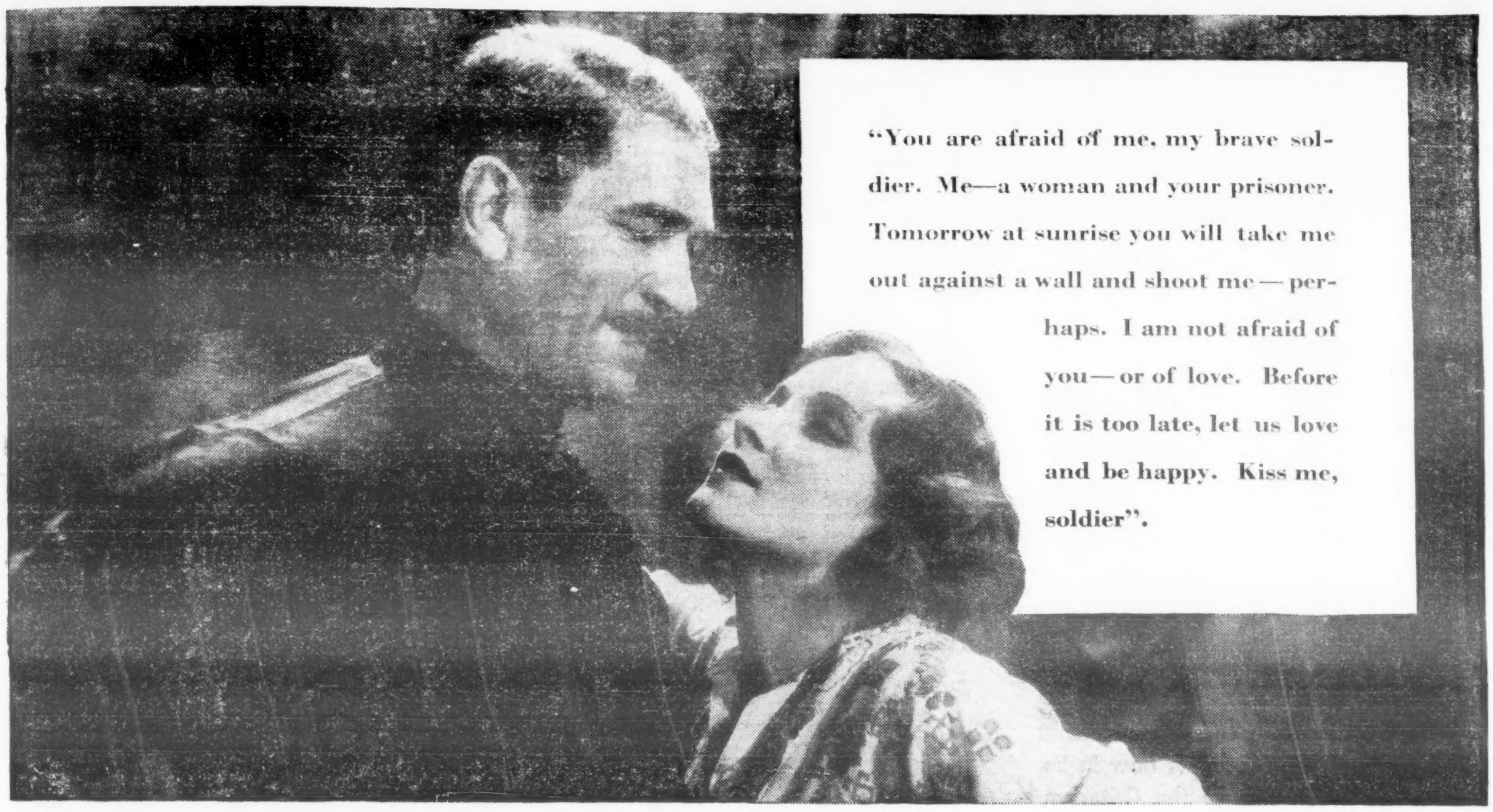




PARAMOUNT

presents

A SENSATIONAL BOX-OFFICE SMASH!



The Most Popular Woman on the Screen!

MARLENE DIETRICH

with

The Great Star of "The Cock-Eyed World"

VICTOR McLAGLEN

in

Josef von Sternberg's Sensational Love Drama

"DISHONORED"

A mighty cast including Lew Cody, Warner Oland, Gustav von Seyffertitz, Barry Norton and 1,000 more!

●

Opens Thurs. at Long Run Rialto, N. Y.! Strongest Natural Record-Wrecker of the Year!

HE GAVE THEM WHAT THEY ORDERED AND how they responded

"Reaching for the Moon" is now in its 11th week at $2 top at the Criterion Theatre, New York City.

CHICAGO: "'Reaching for the Moon' is showing the best pace and will finish with BIG opening week at United Artists." —*Variety*

ST. LOUIS: "'Reaching for the Moon BIG in St. Louis at Loew's State." —*Variety*

MONTREAL: "Princess running away with everything with Fairbanks. Stampeded fans over week end. Will easily be best of main stems." —*Variety*

The movie public begged for a modern story with this great favorite and so out came

DOUGLAS FAIRBANKS

in **"Reaching for the Moon"**

with **Bebe Daniels**

Jack Mulhall—Edward Everett Horton

Critics raved about it. The Public talked about it. The Box Office does Big with it everywhere. This "Doug" of today in a modern story of Wall Street is surefire and another tremendous

UNITED ARTISTS

Typical Big Business Getter for Any Theatre

Directed by Edmund Goulding

Presented by Joseph M. Schenck

Fox, Warner Down

(Continued from page 15)

hunch line of 15. There is still the chance that the break in Warner Bros. is a threatening gesture only although there are sour looking reports in circulation about company's current earnings.

The whole amusement group looked by no means good, with Paramount—ever the index to outsiders—slipping into a minor new bottom at 45⅛. All other things aside, the customers' room reaction is that if Paramount doesn't make the grade the rest of the amusement shares go into the discard.

Floating tip has been around right along that the forecast for Warners was to be sought in the movement in that company's bonds. The Warner fixed income security yesterday crashed 2½ points to 61½, within 1½ of its extreme bottom before the late December rally. Inference seems to be plain, that if the debentures themselves cannot attract friendly support, the fate of the stock must be hanging uncertainly in the balance.

Bad Bull Medicine

Yesterday's price movements really had as their background the definite setback of Monday, when mixed market movements over the previous days had planted the seed of timidity. In the amusement group the culminating influence of uncertainty on the part of leaders like Paramount and Loew crystalized into definite bearish tendencies. Both stocks had touched new highs fairly early in the general movement and then had hesitated while the body of stocks continued upward.

Inference was plain that the representative theatre shares had worked into an area where there was plenty of stock for sale and the sponsors had not been able to push through resistance points. Obviously when the leaders couldn't maintain their sentimental leadership, the rest of the group felt the effect.

Curiously enough the stock that demonstrated ability to offer opposition to the lower trend was Warner Bros., which had been under attack while the others were trying to maintain a hopeful front. This detail of the picture only added further mystery to an already complicated situation in Warners. Technique of the controlling clique in the Warner market operation seems to have as its objective a threatening gesture, for what purpose can only be inferred. One supposition that gained some currency was that perhaps Raskob and the Wilmington people were looking for an adjustment of the banking influence behind the company, which at the moment is rather mixed, the Goldman Sachs people having faded into the distance and the Hayden Stone element having come to the fore.

As a hint of what perhaps was going on behind the scenes it was noted last week that, while the Warner stock held firmly level around 16 on diminished volume, the bonds of the company were moving in rather impressive volume and distinctly weak in relation to other fixed income securities in the same group.

Warner Bonds Sink

Last week's total of transactions in the Warner '39 six per cent convertibles amounted to $356,000, with final prices off 6¼ points from the previous Saturday and within a fairly narrow margin of the bottom since listing. Saturday's close found the bonds at 63½ compared to their extreme bottom of 60. Up to Monday there had been a general improvement in the big board convertibles, reflecting, of course, the conservative bullish element in the stock list. The Warner bonds therefore all last week—much of which looked constructive—were going against the trend. Idea got around that perhaps the future of the Warner stock was to be sought in the performance of the bonds, although that does not by any means follow as a fixed rule.

Yoked with weakness here and the failure of Par and Loew to show any bullish impetus, there was a revival of feeling in the trading crowd that something was hanging over the market. What it might be was merely guess work, but one idea that looked logical was that probably supporting pools had got to the limit of their resources, and with the failure of outside buying to develop at the better levels, they had been compelled to tone down their aggressive attitude. Seemed to be evident Monday that the hoped-for entrance of the public had not come through to the extent desired; the old bear position had been faily well cleaned up, and what they call the technical position was impaired.

As a general rule brokerage advices continued to maintain that the long-pull prospects were promising, indicating a consensus that Monday's setback was merely an intermediate dip and the general movement ought to go on when the market itself had consolidated its position. There was some basis in the general business news to support an optimistic outlook, especially in a tendency to stiffen steel product prices.

It seemed significant that the reaction came on top of this sort of news, whereas the whole upward movement from the turn of the year had been in the face of discouraging income returns for the final 1930 quarter. Suggestion seems clear that speculative leaders had been using recent good news for the purpose of realizing on stocks bought during the lows of December, and by that process putting plenty of pressure on the scores of bull pools.

Pools Working Hard

That numerous pools have been industriously spreading bull tips lately is known to nearly everybody. Some of them have been advertised to an extent that suggests the lush days of 1929, leaving the inference that they were struggling hard to bring in a following upon which they could unload. Ticker performance most of last week gave a hint of something of the sort, with prices worked back and forth inside a narrow range in the familiar maneuver to draw the spotlight as an aid to bringing in an outside following. These new pools do not seem to be so well heeled. Their activity in moving prices up appears to have about used up their resources, and when a real professional threat is made, they haven't the ammunition or the assurance to carry through. On the other side of the picture, every market has two sides, and there is a very lively possibility that on the break of Monday there probably was a good deal of new short selling tending to give the whole market a new cushioning of demand from the bears on any further decline.

One factor that gives encouragement to partisans of the bull side in the picture stocks is the circumstance that on the setback volume has fallen off sharply in most of the leading issues. RCA alone has maintained the huge turnover, while in the case of Warners the setback has cut down transactions to a tenth of the maximum of last week. Of the 15 stocks Monday that led in volume there were no amusements. Last week in several sessions at least two amusements, Warners and Radio, and sometimes three, including RKO, figured among the sensational performers on the tape.

Failure of Par and Loew to function as group leaders puzzles ticker students. On the surface the worst is over in the matter of disappointing box office, but the price movements reflect the opposite, leaving the suggestion that something else ails the group, whether in its market position or in its trade situation.

Last Week's Results

The amusement shares put up a poor appearance in last week's market. Losses in the rest of the list were minor, approximately 2 points in the Dow-Jones Industrial average, while the most active theatre shares lost between 2 and 3. Loew's, for example, declined 2⅝ net on sales of 84,000; Paramount, 2⅜ on 127,000 shares, and Warners, 2⅜ on 490,000, the latter probably a record turnover for any amusement in six sessions. Dealings in Radio were enormous, amounting to more than a million shares in the week, and apparently a major market ballyhoo and coup. Tip on that stock was well advertised in Times Square and elsewhere with an outside play brought in by the very energy of the buildup. Against the general decline among the theatre shares Radio advanced 3½ during the week, closing Saturday above 26 compared to its high on the movement at 27½. Monday it was hit rather hard for a net loss on the session of 1¾ at 24⅜ and volume for that day the largest in the whole list, 204,000 shares.

Eastman Kodak took it on the chin. On a moderate turnover of 6,700 shares for the day it lost 6 points to 171, with a drop from its peak of a week ago at nearly 187 of 16 points. Main trouble with Eastman seems to be its market position. A lot of outside traders have tried to make it another Case or Auburn, only to meet an astonishingly powerful opposition. It is possible that the failure of the principal amusements has contributed to the timid sponsorship of the stock, which after all is bound up in the fortunes of the picture industry and is influenced by the same factors, marketwise, that rule the destinies of the amusement group.

Summary of last week shows an aggregate loss of 16 points in 12 issues and a gain of 10 points in six issues. Importance of the losses vastly outweighed the gains. Loew's, Par, and Warners together lost more than 7 points, while the bulk of the gains were in a minimum trade of 10 shares in the old Orpheum preferred, up 3 to 65; a gain of 1 in dealings of 50 shares in Universal preferred and the advance of Radio of 3½.

The brass band operation in Loew debenture rights on the Curb had a drastic setback, the privileges slipping more than 4 to 18. The rights have been as high as 64 within the last year or so and as low as 9¼. They were run up sharply on the phoney tip that the Loew directors were considering a $6 and there was some effort to hold the price after the board voted for the old rate of $3. Loew warrants, issued with the preferred and calling for stock purchase privileges, were off from 2 to 1¼, a drop that looks small expressed in the fraction, but in fact a decline of 37½% in the week.

Summary for week ending Saturday, Feb. 28:

STOCK EXCHANGE

1930-31 High.	1930-31 Low.	Sales.	Issue and rate	High.	Low.	Last.	Net Chge
26½	5	100	American Seat (2)	7½	7½	7½	−1½
27⅜	7⅞	4,100	Consol. Film (2)	15	13⅛	13½	−1
28¼	12½	2,900	Consol. Film pfd. (2)	18½	17⅛	17⅛	−1⅜
253¼	142⅛	22,500	Eastman Kodak (8)	185¾	176	177	+1¼
57⅞	16¼	82,800	Fox, Class A (4)	38	34	35¼	−1½
117	89¾	.....	Keith pref. (7)	..	..	100	
15½	5½	22,500	Gen. Thr. Eq. n	14¾	12¾	14	− ¾
95¾	41¾	84,300	Loew (3¾)	62⅞	58	59½	−2⅝
99¾	84	200	Do pref. (6½) ex w	97⅝	97½	97⅝	+ ⅛
15⅜	4⅛	2,300	Madison Sq. Garden (60)	6⅞	5¼	6⅜	+1⅛
26¾	23½	900	Met.-G.-M. pref. (1.89)	26⅛	25	25	− ½
77¼	34¾	127,500	Paramount-Fam.-Lasky (4)	50¼	46⅛	47½	−2⅜
9	1½	8,500	Pathe Exchange	2¾	2¼	2⅜	
19⅝	3½	4,700	Pathe, Class A	4⅜	3⅞	4	− ⅜
69⅝	11⅜	1,103,200	Radio Corp.	27½	23⅜	26⅛	+3½
50	14⅝	228,700	Radio-K-O	23⅝	21	21½	−1¼
99⅞	60	10	Orph. pref. (8)	65	65	65	+3
35	4⅛	6,900	Shubert	8¼	6⅛	7½	− ½
76	27	20	Universal pref. (8)	36	36	36	+1
80¼	9¾	490,100	Warner Bros.	19¼	15⅜	16⅜	−2⅜
70¼	31	.....	Do pref. ($3.85)	..	..	38½	

CURB

1930-31 High.	1930-31 Low.	Sales.	Issue and rate	High.	Low.	Last.	Net Chge
54¾	14	100	Columbia Picts. (1½+1)	23	23	23	+ ½
54½	13½	600	Do v.t.c. (1½+1)	22	20½	22	+ ½
17⅝	2½	5,800	Fox Theatres	5¾	5⅜	5½	− ⅛
37¼	22¾	8,300	Gen. The. Eq. pf. (3)	30	28½	29	− ¾
64¼	9¼	1,700	Loew Rts.	23	18	18	−4½
3½	¾	9,900	Loew war.	2⅛	1¼	1¼	− ⅜
86½	5½	3,400	Technicolor	13¼	11¾	11¾	− ½

BONDS

1930-31 High.	1930-31 Low.	Sales.	Issue and rate	High.	Low.	Last.	Net Chge
94⅞	76	$119,000	Gen. Thr. Equip. 6's, '40	72½	69	69½	−2½
91	74	8,000	Keith 6's, '46	76	75	76	+1
130	100	134,000	Loew 6's, '41	110⅜	107¼	108¼	−2
101½	91¾	84,000	Do ex war.	99⅝	99	99⅝	− ½
80	36	75,000	Pathe 7's, '37	71	68	70	−1
103¼	89	26,000	Par-Fam-Lasky 6's, '47	97	96¼	96¼	− ¾
100¼	56¾	88,000	Par-Pub. 5½'s, '50	87¾	86½	86⅞	− ⅞
69½	16½	18,000	Shubert 6's	24⅛	20	21	−3¼
113½	60	356,000	Warner Bros. 6's, '39	70	63	63½	−6¼

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

1930-31 High.	1930-31 Low.	Sales.	Issue and rate	High.	Low.	Last.	Net Chge
..	..	1,200	Jenkins Tele.	4	3⅞	4	+ ⅜
..	..	100	Photocolor	2⅜	2⅜	2⅜	− ⅛

Over the Counter, N. Y.

Quotes in Bid and Asked

Bid	Asked	Issue and rate	Bid	Asked
16¼	18¼	Roxy, Class A (3.50)	..	..
16¾	18¾	Unit do.	..	..
1¼	1¾	Unit do.	..	..
1	3	De Forest Phono.	..	..

Los Angeles

Bid	Asked	Issue and rate	Bid	Asked
..	..	Roach, Inc.	..	8 asked
..	..	RKO	21⅜	21¾
..	..	Fox	..	5 bid

Incorporations

California

Sacramento, March 3.

Sunset Pictures, Ltd., County of Los Los Angeles, capital stock 44 shares, subscribed $30. Bryan Foy, Lou Seiler, Charles K. Feldman, Dwaine Esper, Gene Marcus.

Royal Film Co., Ltd., County of Los Angeles, capital stock 750 shares, subscribed $400. Leigh Jason, Charles Slaff, Michael Rudolph, Margaret E. Brown.

Scott Arctic Productions, Ltd., County of Los Angeles, capital stock 100 shares, subscribed $30. Mary LaLaude, Lee Chambers, Charles K. Feldman.

International Sound Products, Ltd., County of Los Angeles, capital stock $200,000, subscribed $140. C. G. Anthony, John C. Roth, Gordon A. Soule, Warren S. Pallette, Charles H. Mayne.

Hollywood Bulletin

(Continued from page 11)

Henry de la Falaise has been placed in charge of French versions at Radio, with Leon d'Usseau devoting most of his time to associate producer activities.

Gilbert's Next

A Bess Meredith original, "West of Broadway," is set as John Gilbert's next.

"Slim's" Feature

His shorts series selling oke, Universal is planning a feature around "Slim" Summerville, with Tom Kennedy and Lupita Tovar. Kurt Neumann will direct.

Holding Schubert

Radio has taken up the six months' option on Bernard S. Schubert, writer, whose play, "Fish Gotta Swim," opens Easter Monday at Erlanger's Columbia, San Francisco.

Plethora of Steppers

Heavy call for ballet dancers for "The Genius" at First National resulted in more than 700 responding. Only 100 chosen.

Radio Yarn Buys

Radio story buys and assignments include "Law of the Night" by Lester Cohn and Samuel Ornitz, for Betty Compson; 'In the Mexican Quarter," Liberty mag yarn by Tom Gill, for Joel McCrea; "High Stakes," Willard Mack play which Lowell Sherman will direct and play lead; "Every Girl" by John Howard Lawson and an untitled original by James Whittaker.

Shifting M-G Meggers

With "Five and Ten" scheduled for Marion Davies, Jack Conway has been shifted to direct "Dancing Partners" (William Haines). "The Way to Treat a Woman," for Miss Davies, sidetracked until later.

Allied Moves

Allied Pictures, with Sidney Algier, Liberty production head, coming along with M. H. Hoffman, has moved from Metropolitan to Tec-Art studios due to cheaper rent.

Evelyn Knapp's Next

Stepping out of the sweet ingenue class, Evelyn Knapp will do a hard-boiled meller role in "The Idol" for WB, opposite Edward G. Robinson.

Using Leftovers

Planning to remake "Two Arabian Knights," with leftover air shots from "Hell's Angels" thrown in, William Anthony Brown is working at Caddo trying to whip a story into shape.

Squawk Changes Name

Another Janet Ford squawking. Warners have had their Janet Ford change her front handle to Gladys. First it was Mary Blackford.

Shumlin at School

Herman Shumlin, with a five-year optional contract with United Artists, is coming out earlier than expected to go through an apprenticeship on picture technique.

Starke-White Apart

Pauline Starke and Jack White have separated after four years and effected a property settlement.

Adding Acts

Five acts on a full week have been added with the opening of the Long Beach, formerly Lyric, at Long Beach, indie operated.

Florey Returns

Returning here after directing French versions for Paramount at Joinville, Robert Florey goes to Fox to meg domestics.

Arnold's New Job

Connecting with Hanff-Metzger advertising agency, Hank Arnold, former Sam Goldwyn p. a., will act as contact for local studios.

UA May Get "Millions"

Liberty Production's "Mother's Millions" may get United Artists release.

Harris at Par

Resigning as associate and scenario head of Universal, Robert Harris goes to Paramount as a supervisor, starting April 1 after a vacation in New York.

Dropping the "Mrs."

Mrs. Al Rogell for three years, Marian Douglas goes back to former billing to do a screen comeback in "Twisted Tails," Pathe two-reeler.

Walker in Rebound

Richard Bennett was tested for the part but RKO-Pathe handed the father assignment in "Rebound" to Walter Walker who played it on the stage.

U's New Writers

Universal has signed Carey Wilson for "Lillies of Broadway" and Donald Henderson Clark to do one for Lew Ayres under the title of "Baby Face Killer."

F.-W. C. Advertising

Returning to newspaper directory advertising, Fox-West Coast will include 14 of the 22 neighborhood houses, in its plans.

Daphne's Series

Daphne Pollard stays with RKO-Pathe for a second series of shorts for immediate making. In June she does a series for Universal.

Tough Subject

After calling in outside photographers to shoot Carman Barnes, Paramount's writer-star, crew worked seven days, shooting from all angles. Four pictures of the lot were accepted.

McClintic Back

After leaving here for legit work Guthrie McClintic is back to direct for Fox.

Feed Postponed

The Wampas-Writers' "roast" scheduled for March 14 has been put back to April 14 on account of Lent. Location will remain the Biltmore.

Armstrong's Vacation

With a new contract from RKO-Pathe, Robert Armstrong, accompanied by the Mrs., sails from New York on the "Europa" March 5 for a vacation.

Goldstone Staying

Though he resigned recently and planned independent production with Par release, Phil Goldstone, from all indications, is staying as production head of studio. James Whale, who was to direct "X Marks the Spot" for Tiff, has been released and is considering an offer of Par to do "Stepdaughters of War."

Keaton in Ghetto

Buster Keaton goes Ghetto in his next, "Sidewalks of New York," by Paul Gerard Smith, George Landy and Zelda Sears.

Local Cast

Another play with local cast for a Spring run at Belasco is "The Man in Possession" by H. M. Harwood, now at the Booth, New York.

Helping Sanatorium

Ben Goetz, Archie Mayo, Sol Lesser, Leila Hyams, Phil Berg, Gail Reingold, King Charney, Bernie Hyman, Harry Rapf, Irving Thalberg, Hunt Stromberg, Carl Laemmle, Henry Hennigson, "Pop" Korson, Phil Goldstone and other picture names have contributed to the erection of a new wing at the Los Angeles Sanatorium in Duarte.

Fox Self Editing

(Continued from page 11)

meant to indicate resentment against newsreel editors but rather that the fault is one of circumstances which the makers of newsreels might not be blamed.

In broadcasting the order cognizance is taken of specific instances where a clip showing Mussolini has been both cheered and booed; William Hale Thompson, Chicago mayor, and his opponents have been applauded and razzed, and where prohibition clips have brought derogatory reaction from customers to the particular theatre where shown.

Demonstration for or against a subject is taken to mean the clip is not entertaining, but the Fox direction feels that if it alienates a certain patronage sentiment it is not okay for the theatre. Anything house managers cut this way is to be preserved and returned to the film exchange with the rest of the reel.

Reviving Showmanship

The Fox plan for 100% entertainment is aimed to develop a type of showmanship that dates back to the beginning of the industry, but which in later years got toppled in the rush of talkers. This rigid inner criticism is calculated to gradually lessen outside censoring pressure and at the same time bring in heavy good will for the industry as well as Fox.

More directly for Fox it is aimed to place responsibility of the entire program of any house directly on the operating showman.

This is given as reversing the policy that prevails to a great extent among operators of showing first and letting the public judge after.

Under the Fox plan the program will be judged first by the operator and then shown to the public. The plan basically is to develop a nation-wide organization of self-reliant showmen for future development in the industry and Fox.

Every Big Circuit and Every Independent Knows That

BEBE DANIELS

in the intimate biography of Dora Macy's life —

"MY PAST"

IS JUST THE PICTURE THAT WILL SHOW THEM THE BIGGEST PROFIT IN YEARS . . . .

with BEN LYON, LEWIS STONE, JOAN BLONDELL, NATALIE MOOREHEAD

Directed by Roy Del Ruth

The Whole Industry Is Rushing To BOOK

50 MILLION FRENCHMEN

The word has been flashed. It's the comedy knock-out of the year. Olsen and Johnson are nuttier than ever. Billy Gaxton is great. And John Halliday, Helen Broderick, Claudia Dell and Lester Crawford add a million laughs to the funniest story ever written by Fields, Rogers and Hart.

3 MONTHS AGO EXHIBITORS WERE TELLING THEIR FRIENDS ABOUT THIS PICTURE!

Now "Variety" Reports

Looks like a record at Earle, Wash! So big at Mastbaum, Phila., moved to Karlton for second downtown showing; Strong in second week at Warner Theatre, Frisco; "$3,000 better than (another company's release and Helen Kane in person) last week at Fisher, Detroit. Big at Stanley, Pittsburg"

Biggest laugh-hit on Broadway at Winter Garden, now!

WINNIE LIGHTNER *and* JOE E. BROWN

The King and Queen of Comedy in

SIT TIGHT

with CLAUDIA DELL, PAUL GREGORY, LOTTI LODER, HOBART BOSWORTH
Directed by Lloyd Bacon

RIGHT NOW— *wise exhibitors are depending on* **WARNER BROS.** *to underwrite their prosperity!*

BE THE FIRST

on the screen with the sport that is fascinating the nation. Fifty Million Americans are now enthusiastic golf fans.

NOW READY FOR RELEASE

Produced and Directed by the makers of the famous KNUTE ROCKNE "FOOTBALL" series.

"Splendid—a treat for golfers and interesting to anyone" *Motion Picture Herald*

"Corking—RKO PATHE has something to crow about in the Johnny Farrell series" *Motion Picture Daily*

"This should prove a natural" *Film Daily*

RKO PATHÉ

TUNE IN! on the "RKO THEATRE OF THE AIR" over the N.B.C. coast to coast network EVERY FRIDAY NIGHT, 10.30 P.M. New York Time

"KAY" HUSH

America's most beautiful girl golfer who displays the feminine technique

GOLF

with

JOHNNY FARRELL

Internationally Famous Golf Champion

Produced by TERRY RAMSAYE • Directed by CLYDE ELLIOTT

Legislation

W. Va. Censor Bill

Charleston, W. Va., March 3.

Creation of a state board of censors for pictures, composed of two men and a woman, is provided for under the provision of a bill introduced in the house by Delegate Earl H. Smith, Democrat, of Marion county.

The bill has been referred to the committee on education.

An annual salary of $3,000 would be paid to the chairman of the board, $2,000 to the vice-chairman, and the secretary $2,500, in addition to all expenses incurred in their work.

Okla. Taxes

Dallas, March 3.

One bill already up for 8% gross tax and another for seat tax.

To date, Okla. exhibs have enjoyed considerable more breathing space than their Texas neighbors.

Kansas Cold Both Ways

Topeka, March 3.

Kansas state legislature will in all probability enact no theatre laws or repeal any old ones. No more individual bills can be introduced.

With Legislature now starting to close up shop, the one bill which would have exempted the theatres from the Sunday labor law was killed in committee yesterday. Another calling for 5% excise tax on all commercial amusements also killed.

Fairs Getting Less

Topeka, March 3.

Kansas fairs which have been receiving support from the state will receive less for the next two years as a result of action by the committee on appropriations of the house of representatives. Topeka Free Fair, receiving $25,000 per year, will get $15,000 during 1931 and '32. The Kansas National Livestock Show at Wichita was trimmed in the same amounts.

District fairs also cut.

Ohio Censors in Control

Columbus, March 3.

Ohio theatre men are all quiet again for the next two years. Too much lobbying by the pro-censorship forces proved the undoing of the bill to abolish censorship of newsreels when it came before the legislature last week. Theatre owners just wouldn't hit back and the measure was voted down. New bill cannot come up for two years.

The censor board remains in complete control of all films shown in Ohio. While censorship of regular films wasn't included in the defeated bill, it was intended to push it through too should the newsreel angle take hold.

Pa. Censors

Harrisburg, March 3.

Governor Pinchot, reform chief executive of Pennsylvania, apparently intends to appoint two women to the State Board of Motion Picture Censors—possibly three. The law provides for a board of three, but it specifies that two shall be men and one a woman.

To overcome this situation, Mrs. Lillie H. Pitts, Republican member of the House from Philadelphia, has introduced a bill which eliminates the sex of the members, thus providing for three censors. The bill was not introduced as an administration measure but its preparation was known to the Governor's office.

That the Governor intends to make changes of a radical nature in the board's offices was indicated several days ago when he dismissed Inspectors Thomas D. Straughm, Shenandoah, and Edward S. Rigor, Philadelphia, and Florence E. Wrenshall, East Washington, an advanced clerk.

Pa. Sunday Bill Hearing

Harrisburg, March 3.

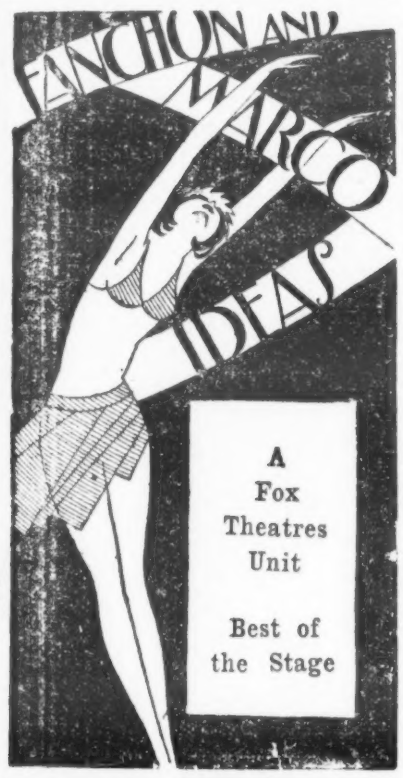
House Law and Order Committee has killed off all anti-prohibition bills and has announced a hearing on all open-Sunday bills for March 17.

There are many liberal Sunday bills before the 1931 Legislature, mostly amending or repealing sections of the Blue Law of 1794.

Lansing, Mich., March 3.

A tax which would legislate the billboard off the highway is proposed in a bill presented in the lower house of the Michigan Legislature by Representative Verne Brown.

Representative Brown is a newspaper publisher.



HARRIS TWINS
HEADLINING
Fanchon & Marco Unit
"SOCIETY CIRCUS"

DOUBLE JOLSON PROGRAM

Two Features, One Foreign—House Too Big for Single Foreign-made

Because the Central Park theatre (former Jolson's), has proved too big to hold up on a foreign film schedule, Leo Brecher is going to try running the house on a double-feature program. One feature will be foreign made.

New schedule goes into effect today (4), with "Pagliacci," the opera in Italian holding on. "Africa Speaks" is added. American end of the program will be changed every two days.

Dept. Store Explains "Innocent Enthusiasm" With Ads of Pajamas

An "explanation" appeared in the Monday New York dailies in the form of a display advertisement by Arnold, Constable and Company. It was headed "Apology," with an illustration, and reading matter as follows.

It referred to copy reproduced in "Variety" last week, speaking of pajamas as "Naughty, But Nice":

Pardon us. Please If We're Under the Influence of Pajamas!

In our innocent enthusiasm some days ago we dashed off a breezy little story about Pajamas, only to hear that it was "shocking."

Certainly we apologize to the sensitive souls who thought we were "naughty" rather than "nice." But who would have thought in this frank and frivolous age there were people who were yet unaware that Pajamas were gadding about from early morning to early dawning.

Of course, if we have "shocked" you, we are sorry, but that doesn't alter the fact that Pajamas are dancing and dining and going places in a smart and capricious manner...that these Pajamas have a particular smartness that you will not be able to resist—that they are very inexpensively priced at $8.90

FRISCO TAKING TO SAT. MIDNITE SHOWS

San Francisco, March 3.

Saturday midnight shows have become a regular thing with the downtown picture houses here. Fox was the first and built it up by adding special acts. Other Fox-West Coast houses followed until now pratically all have it.

Out of seven first run downtown theatres six regularly give a Saturday midnight frolic. California (Fox), does so occasionally.

RKO's Golden Gate by offering special bait in the form of a preview of the following week's screen attraction, title never given, has built its Saturday midnight shows to almost capacity proportions.

Midwest Sues Griffin for $100,000 Breach Damage

Oklahoma City, March 3.

A breach of contract suit has been filed here by Midwest Operating Co., for $100,000 damages, against the Griffin Amusement Co. Rialto Theatre Co., Universal and Blanch L. Cutler.

Midwest charges it obtained a lease on the theatre building at 131 West Grand avenue for five years, in consideration of $57,000; that the lease of the Rialto Theatre Co. had expired and not renewed, and that the Griffith Co., part owned by U, had refused to give the Midwest possession of the theatre building, which is owned by Miss Cutler, of Tulsa.

M. S. Marks Ill

Atlantic City, March 3.

M. S. Marks, zone manager for Warner Brothers, has been granted a two months' leave of absence because of illness. His malady is such that it requires special treatment. Marks may return to his home in Chicago, where he can get attention from his personal physician unless his condition shows quick improvement.

For the present he is resting here.

No Solution to Indies' Own Fight In Syracuse Over Trade Methods

Syracuse, N. Y., March 3

Syracuse Exhibitors Board of Trade, drawing its membership from the operators of subsequent run houses here, is split into two camps as a result of differences over the elimination of cut price tickets and patrons' premiums.

With action on both slated to be taken at a meeting last week, fully half of the affiliated exhibitors failed to attend. Those present indulged in acrimonious debate. Session adjourned with no action taken and slight prospect that the two sides will find a common viewpoint at a future meeting.

Police last week hauled two of the exhibitors using premium inducements before the Chief for a warning that further resort to "country store nights" would bring prosecution on a chance charge. The police action followed complaints. In exhibitor circles those complaints are said to have originated with rival exhibitors, whether actually preferred by them or not.

Earlier, it was indicated that the members of the Board might get together to stop the two-for-one and three-for-one offers that have raised the ruction in certain neighborhood sections. This tentative agreement was tossed when one of the major circuit houses, driving for juvenile patronage Saturdays, issued a special cut rate children's ticket for 10c. as against the prevailing 15c. price downtown.

Some seven of the neighborhood and repeat houses have been using premiums more or less freely to build patronage. In many instances, these same houses rely upon double feature programs. Their operators insist that both are essential if the theatres are to compete with the first and second runs.

Baskets of groceries, coal, radios, gold pieces and toilet articles, as well as china and silver ware are among the gifts distributed during recent weeks. In some instances, individual gifts are for all women patrons; in others, drawings are held for the more costly premiums.

While the premium plan has been chiefly restricted to the subsequent runs, occasionally one of the deluxe chain houses has resorted to it as a stimulant. In the latter cases, it has been thinly disguised as a contest.

Radio Fun Fest Gift

Warners Strand last week masked the giving of a Brunswick radio as a "musical fun-fest," with patrons asked to answer 12 questions based on Brunswick recorded selections played on the stage. Four questions related to titles, four to States represented by melodies and four to countries of which tunes were typical. The questions were of the simplest kind, with the answers quite evident. The out for the house came in an added query, "What purpose did the authors have in presenting to you 'Viennese Nights'." The radio given was furnished the Strand by a local piano company.

One of the subsequent runs under police fire for the country store stunt, taking cognizance of the fact that the Strand was undisturbed, made a similar tie-up with a local establishments for a Stewart-Warner radio, but, to make assurance doubly sure, arranged to present the machine to a charitable institution designated by the audience rather than to an individual.

N. J. Art N. G.

Trenton, March 3.

Little theatre, Trenton's first and presumably its last Art cinema house closed after several weeks of foreign subjects always to poor patronage. Former 10-20 cent house in center of town given lots of atmosphere at plenty of cost, but only negligible crowds attracted.

Sometimes house, with continuous run, played to one or two in audience. Manager gave up after unsuccessful attempt to put over "Two Hearts in Waltz Time," German picture making money in other spots.

Foremost Film Writers and Dialogicians

Six Top Money Directors for 1930 and

William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

HORACE JACKSON
WRITING FOR
PATHE

RALPH SPENCE
R-K-O

CYRUS WOOD
"CUCKOOS"

SARAH Y. MASON
SCREEN DRAMATIST
M-G-M
"THE MAN IN POSSESSION"

JOSEPH JACKSON
WRITER
Under Contract to Warner Bros.

Mr. GEORGE MIDDLETON

wishes to express his appreciation to Mr. Sheehan, Mr. Wurtzel and the staff of the Fox Film Corporation for the many courtesies extended to him during his two years' contract as Associated Producer and Author.

THE BILTMORE TRIO
PAUL GIBBONS—BILL SECKLER—ROY RINGWALD
AGAIN AT THE PARAMOUNT, LOS ANGELES!
PLAYING INDEFINITELY

PARAMOUNT, NEW YORK
WEEK MARCH 6th
GEORGE J. RILEY
In Frank Cambria's "Westward Ho"
BOOKING REPRESENTATIVES
RKO — MILES INGALLS
Wm. Morris Office — MAX TURNER

MARGUERITE CHURCHILL

★

SKYLINE

CHARLIE CHAN CARRIES ON

GIRLS DEMAND EXCITEMENT

THE BIG TRAIL

GOOD INTENTIONS

BORN RECKLESS

THE VALIANT

THEY HAD TO SEE PARIS

SEVEN FACES

PLEASURE CRAZED

HARMONY AT HOME

Marguerite Churchill's entrance on life's stage was a holiday affair. It took place on Christmas Day. Choice of location—Kansas City, Mo.—was strictly parental.

No one remembers when Marguerite decided to be an actress. She caught the idea young and never outgrew it. By 1927 she was Broadway's youngest leading lady.

After early girlhood in Chicago, Buenos Aires and New York, she began study of dramatic art in the Theatre Guild School, where she captured Winthrop Ames and Otto Kahn scholarships.

Then came a flock of engagements — "House of Shadows," "The Small Timer," "Skidding," "Night Hostess," "The Wild Man of Borneo." Her fine performance in the last drew attention of Winfield Sheehan. Next stop—Hollywood.

She played important parts in several films, then won the plum of the year's assignments—featured role in Raoul Walsh's "The Big Trail."

By vote of 20,000 Campfire Girls, Marguerite Churchill is first choice as "the ideal American Girl." This honor, like all others, she wears with characteristic modesty.

Marguerite has auburn hair, brown eyes, and a becoming reluctance to talk about herself. Her only hobby, she says, is perfection in her art. In pursuit of that attainment, she will be seen soon in "Charlie Chan Carries On" and "Skyline."

FIFTEENTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

Where SHOWMEN ARE SHOWN!

You happy showmen!

Your theatres bulged with the crowds you drew with "Sunny Side Up," "The Cock Eyed World," "Common Clay," "The Big Trail," "Scotland Yard," "The Man Who Came Back."

Now your doors tremble in expectancy as you await that breaker of Roxy Records—the new "East Lynne."

Fox shows the showmen the way to make money. Shows them the titles, stories and personalities the public wants and in the way they want them.

Personalities who pull, players who please—you'll find them in Fox pictures, their talents developed, ripened by Fox producing genius.

Last May showmen said "Fox has the product."

Now you know it. Your public knows it. The receiving teller of your bank knows it.

and

The Best Are Yet To Come!

HAPPY OMEN *for* HAPPY SHOWMEN

FOX BOX OFFICE

JANET GAYNOR

With Charles Farrell in "The Man Who Came Back." Coming in "Daddy Long Legs" with Warner Baxter.

WILL ROGERS

Packed 'em and smacked 'em in "So This Is London" and "Lightnin'." Coming "A Connecticut Yankee." A b. o. lulu.

ANN HARDING

Her beauty and superb talent expand like a rose in the sun under the warmth of Fox production genius in the new "East Lynne."

JEANETTE MacDONALD

With Edmund Lowe in "Don't Bet On Women." Looks like a million, dresses like a billion. Women copy her, men are dotty over her.

WARNER BAXTER

Millions love him for his work in "The Arizona Kid." Now in "Doctors' Wives" with Joan Bennett. Coming with Janet Gaynor in "Daddy Long Legs."

CHARLES FARRELL

With Janet Gaynor in the put-'em-on-velvet "The Man Who Came Back." With Elissa Landi in current hit "Body and Soul."

ELISSA LANDI

With Charles Farrell in "Body and Soul," current smash. She was a sensation in Europe. An overnight favorite on Broadway.

MAUREEN O'SULLIVAN

With Will Rogers in "So This is London." Coming in the season's sensation, "A Connecticut Yankee" with Will Rogers.

VICTOR McLAGLEN

He knocks 'em and socks 'em in "Not Exactly Gentlemen." Coming in the chase 'em and leave 'em wow "Women Of All Nations," with Edmund Lowe.

EDMUND LOWE

In one of season's clean-ups, "Scotland Yard." Current in "Don't Bet On Women" with Jeanette MacDonald. Coming with Victor McLaglen in "Women Of All Nations."

Double-Feature Stampede in L. A. Brings Opposish Within Circuits

Los Angeles, March 3.

A free-for-all exhibitors' fight has developed around here over the double feature situation. Started hereabouts by a few indie exhibs who were trying to get out from under, the doubling up policy has gradually reached out until the Fox-West Coast chain and Warners have been unwillingly drawn in. Not so much the latter, because of its minimum amount of neighborhood houses, but West Coast has gone into the fray to a decisive extent and looks as though it is prepared to go further to kill off indie opposition.

Wide Open

With the double feature thing not coming under the jurisdiction of the present zoning law, the field has been thrown open to all, and most of them are joining the parade. How far it will go and where it will end is as yet problemetical, but one thing is admitted by all those concerned—no good can come of it.

West Coast takes the protection attitude, citing its La Brea in the Wilshire district, as an example. Circuit is opposing itself in this spot, with the La Brea working against Fox Ritz single feature policy only a block away in order to get at the indie Fairfax and Warner's Forum, both using double features in the same drawing area.

Downtown Battle

Downtown the same predicament exists where four sizable indie houses are double featuring against West Coast's two, the President and Palace. In the neighborhoods there's hardly a house not going in for doubling.

Consensus of opinion is that the situation can only be handled by the distributors, especially the major companies, which have been taking a neutral stand. Even Paramount, up to now the only major outfit barring the double-featuring of its pictures, has finally given in, although the prohibitive clause in Paramount exhibition contracts is still in. In specific cases Paramount's "Follow the Leader" doubled up with Columbia's "Tol'able David" in one house and with Metro's "Reducing" in another.

Average neighborhood admission scale now is 40 cents, although a few hit 60 cents. A number of indie spots in the outskirts are trying to cut prices, but with the Zoning covenants in the way are getting around with gift nights and two-for-one ticket gags.

Dave Dubin's Promotion

Chicago, March 3.

Dave Dubin has been appointed country manager for the midwest district for Columbia.

He will operate out of the local office.

Dubin was formerly branch manager here for Educational.

Equipped throughout with comfortable, acoustically correct American Seating Company Chairs

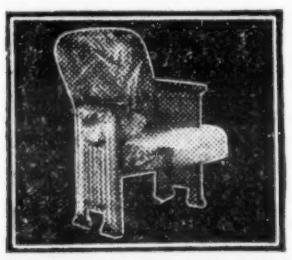
So your *Patrons* may enjoy the play or movie *infinitely* more . . . RESEAT!

"Came the talkies" . . . sound reproduction to synchronize with photography. Theatres dressed up . . . another era dawned. Beauty, harmony, comfort and acoustical perfection. Sound without reverberation, without echo. That is what the public asked of theatres.

So, American Seating Company saw a modern problem. They undertook acoustical research. They found that chairs of certain types have greatest sound absorption. That seats could aid the ear—as well as make for comfort and beauty.

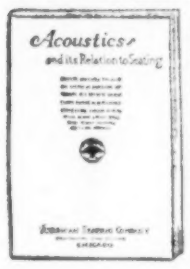
And soon the motion picture industry found that chairs meant more than physical comfort—more than beauty to harmonize with the design and decorative charm of interiors. That to attract patrons—to keep them coming to the theatre, new sound equipment was not enough. New chairs were needed . . . chairs whose acoustical properties brought to their audiences the speaking or singing voice—clearly and undistorted.

To many, reseating—the replacing of old chairs with new—corrected sound distortions, and brought the bigger box office receipts that new sound equipment failed to bring.



A chair of this type was installed in the famous Chicago Civic Opera House. Full upholstered back, spring edge seat and Moderne Standards. A triumph in building into theatre chairs maximum absorption values. Only one of the many American Seating Company types and styles of theatre seating.

Free...This Booklet—"Acoustics and its Relation to Seating"



Our booklet, "Acoustics and its Relation to Seating" will show you how correct seating has a direct bearing on the number of people that patronize your theatre regularly. Our Reseating Engineering Service is at your disposal, without obligation. The facts are available. Just address Department V1.

American Seating Company

Makers of Fine Seating for Churches, Schools and Theatres

General Offices: 14 East Jackson Boulevard, Chicago, Illinois

Branch Offices in All Principal Cities

Standees Run Out

Along Broadway Saturday night standees were ordered out of the picture theatres by fire department officials.

It caused a severe loss to each house affected.

A New York State Senator entering a theatre Saturday afternoon is reported to have worked himself into an altercation with one of the staff. That the standee order followed so closely was connected with the Senator's visit.

The Senator is from New York City.

FOX LETS GO 8; LEAVES FOX EAST AT 182

Pending the passing of the final papers in two deals involving the sale of eight metropolitan houses, Fox Theatres has finished its weeding out process.

Of the eight houses sold, six are in Brooklyn and will go to Louis Frisch. Two others, Manhattan and the Ogden, both in uptown New York, are to go to Lee Ochs. The amount involved was not ascertained, although in each case Fox realizes a profit through the lease-solds and rentals.

The eight are the last of 14 originally intended to be let out of the eastern Fox circuit. It marks more than a half year's activity on the part of the management to realign the eastern circuit on the basis of the present lineup, which is considered much improved over the time when the new management first took hold.

Including MidWesco, the deluxe division and those theatres in Chicago, the elimination of the 14 houses will leave the eastern Fox circuit a standing chain of around 182 theatres, which will be kept intact as is.

'LIGHTS' IN RKO HOUSES AT AROUND 60-40 TERMS

RKO has completed booking arrangements for Chaplin's "City Lights" for their out-of-town theatres. Picture goes into all houses on a percentage basis, percentages differing in various spots according to house capacity, but generally averaging 40% of straight gross for rental. U. A. also goes in for part of the advertising in most of the spots.

Picture goes into the following RKO houses: 7th Street, Minneapolis; Trianon, Birmingham; Capitol, Dallas; Orpheum, Des Moines; Capitol, Davenport; Orpheum, Sioux City; Orpheum, Cedar Rapids; Grenada, South Bend; Palace, Fort Wayne; Keith, Lowell, Orpheum, Spokane; Majestic, Fort Worth; Orpheum, Champaigne, Ill.; Main Street, Racine, Wis., and President, St. Paul.

H-F IN NORTHWEST

Earl Crabb Negotiating Locally for Newest Circuit

Seattle, March 3.

Hughes-Franklin in the far northwest, with Earl Crabb on the job, has lease on the old Grand, Bellingham. Seats 900.

Will be revamped and dolled up, to open under new name.

Also negotiating for houses in eastern Washington.

Deals about closed for houses in Port Angeles for H-F. Houses involved, Lincoln and Olympia, now managed by Edwin Hallberg. H-F to buy them 100%. Deal also means H-F will build modern theatre for that town, something needed there badly.

Rumored Keirsberg & Levy will start work on new theatre next to their store. Crabb is dealing with them also, and hopes to close deal. Either way looks like Hughes-Franklin are to have three houses in Port Angeles before long.

20 Fox Eastern Houses Weeded Out With the 20 in Greater New York

Only 20 of all the Fox houses east of the Mississippi are to be weeded out by Harry Arthur. Practically all of these are in Greater New York. Reason given is to clear congested areas and end what is termed "self-throat-cuttery."

The weeding has been one of Arthur's biggest jobs. Taking over the reins a year ago, Arthur, from the West Coast, was confronted by the old Fox Metropolitan theatre situation, the toughest of all in the entire Mississippi box office basin so far as the Fox organization was concerned, it is now admitted.

While reports have been frequent that Arthur would sell blocks of houses back to indie sellers and that the old Metropolitan, for that matter, would be virtually returned to original owners, the eastern Fox theatre organization has been only able to eliminate the number of returns to the figure of 20 as arrived at after a series of careful surveys.

Albany Exhibs Re-Form As Part of Intent to Form N. Y. State Body

Re-creation of the Albany zone of exhibitors was effected this week when temporary officers were named.

A. Stone, independent, is chairman; J. Rosenthal, owner of the Strand, Albany, treasurer.

Following several more sessions to be held within as many weeks, the machinery to organize all the theatres of the state into one body will be put into work.

Stage Show Grows

Providence, March 3.

Paramount has presented some sort of a stage show every week for last two months.

First, the house started off with a violin number in the organlog spot. Last week it put on a regular stage turn that ran 20 minutes.

This besides two full length features and sound news.

Publix New Miami House

Miami, March 3.

Publix has taken a 2-year lease on a site at Flagler and First streets. An 1,800-seat house is to be erected in the near future.

This site is a part of the old Royal Palm Hotel and belongs to the Florida East Coast Railroad.

WARNING!!

RELATIVE TO

THE "TRANSPARAPHONE"

THE TRANSPARENT MEGAPHONE

This Novel and Sensational Invention now being used by

TED MACK

Master of Ceremonies at the

PARAMOUNT THEATRE

New York City

is SOLELY MR. MACK'S CONCEPTION and INVENTION, and Patents have been applied for.

I hereby give PUBLIC NOTICE that I have contracted for the distribution rights.

Anyone attempting to use a TRANSPARENT MEGAPHONE until they have been placed on the market in the regular way (each one with the name TED MACK ingrained) is a COPYIST and as such will be PROSECUTED TO THE FULL EXTENT OF THE LAW.

Signed,
FREDERICK PACKER,
Manufacturer.

GANJOU BROS. and DOLLY

Formerly with Natacha Natova Co.
ORIGINATORS OF ADAGIO FOURSOME

HELD OVER Week of Feb. 27th ROXY Theatre New York

Novel — Thrilling — Sensational
Dir.: SAMUELS ATTRACTIONS

MARCH comes in like a LION!

On your toes, folks! You ain't seen nothin' yet! Leo's the Lion who's doing the roaring in this industry—

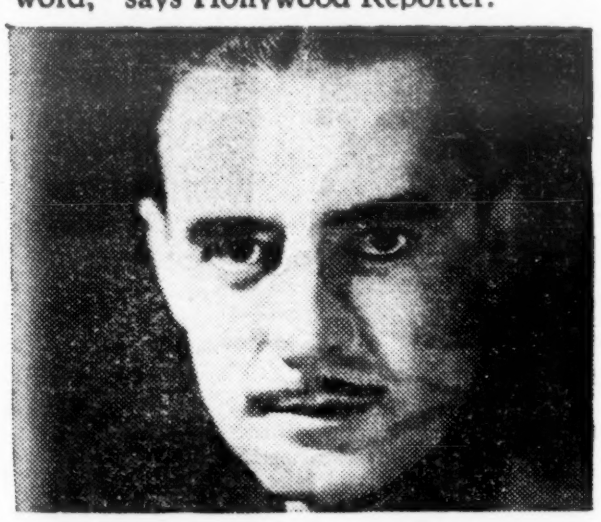
Ain't we got fun! Ain't we got hits! Look what "Parlor, Bedroom & Bath" (Keaton & 4 Stars) is doing! The surprise sensation of the year! "The Easiest Way" (Constance Bennett) is packing the Capitol, N.Y. Held over 2nd Week! "Inspiration" (Garbo) and "Dance, Fools, Dance" (Crawford) continue to mop up! M-G-M has had big years before, but folks this is a BIG one, even for us!

Good-bye "Divorcee" Records! Here comes the star of stars!

Norma SHEARER

STRANGERS MAY KISS

Let the reviewers tell it: "Norma hits bull's-eye for third straight time. Real box-office bet for any house," says M. P. Herald. "Far superior to 'The Divorcee'. It's a 'Special' in every sense of the word," says Hollywood Reporter.



The Gilbert they dream of! You can't believe your ears!

John GILBERT

GENTLEMAN'S FATE

This picture was so important from a public point of view that the N. Y. Evening Telegram printed a special news story from Hollywood saying "Gilbert back in old high status. A success in Talking pictures with "Gentleman's Fate". A great cast: Louis Wolheim, Leila Hyams, Marie Prevost, Anita Page. Tell your public now: Gilbert's coming in a tremendous hit!

This stage play is the best vehicle he's ever had!

William HAINES

THE TAILOR MADE MAN

This story packs sympathy as well as laughs. That's why it's going to be a great box-office winner. Hollywood Reporter says: "A comedy hit. Just fits star. Will click anywhere."

He's reaching for the top spot of male talkie stars!

Adolphe MENJOU

MEN CALL IT LOVE

When you see Menjou in this thrilling romantic drama you're going to agree that there's a new money-magnet in talkies. He's a joy to watch! A great cast!

It's a pleasure!

METRO-GOLDWYN-MAYER

HELD OVER

for Second Week after Smashing All Records at the Big RKO Broadway House

MAYFAIR

Oh, Boy! How the Crowds Are Lining Up to See the Greatest Gangster Picture Ever Made

JACK HOLT in

THE LAST PARADE

with

TOM MOORE

CONSTANCE CUMMINGS

Story by Casey Robinson

Directed by Erle C. Kenton

COLUMBIA PICTURES

COLUMBIA Does It Every Time!

50% of House Personnel Overhead Goes for Booth Operators' Salary

Information contained in 400 questionnaires from as many theatres in Manhattan and its environs, considered Greater New York, reveals that an estimated 50% of theatre personnel expenses goes for operators' salaries.

In view of this data, the first of its kind ever collected and designed to thwart passage of a five-day working week, which the unions are lobbying for, theatre men feel confident local unionism will be forced by statute to toe the line.

Of approximately 1,200 projectionists now at work in Greater New York theatres, the average, according to reports of the questionnaire count, now works but 30 hours a week. Average scale for a 36-hour week is $85.

Because, with a few exceptions, operators are paid for six days, whether they work two or eight hours a day, the 48 consecutive hours of rest would mean one day of full pay without work, it is pointed out.

That extra day means an additional hardship on the average theatre since it entails, as well as this day off with pay for the regular booth man, another projectionist and his days pay to fill the job.

Publix 50% with Notopoulos

Altoona, Pa., March 3.

Publix has bought half interest in the Notopoulos theatres locally—three in the city—others in nearby towns. The Notopoulos, father and seven sons, will remain in charge of the theatres.

Notopoulos recently acquired the Mishler theatre from "Doc" Mishler.

AN ASSET to Your Easter Week Show
Our Sound and Music
Novelty Easter Greeting Trailer
is a
HOLIDAY FEATURE
National Screen Service Corp.
126-130 West 46th Street, New York
Also Chicago—Dallas—Los Angeles

RKO HOLDS INDIES

U and Col Must Show Films in Orpheum, L. A.

Hollywood, March 3.

RKO is holding Universal and Columbia to contract for openings on "Dracula" (U), and "Dirigible" (Col). Contracts call for both films to go into the Orpheum at pop prices.

Producing companies each want two-day openings with the attendant ballyhoo.

Skourases May Assume Charge of All Publix Theatre Expansion

Skouras Brothers, with practically carte blanche from Paramount, may handle all Par's theatre expansion anywhere and the development thereof. The plan as now working has over 25 theatres in as many spots already lined up for the brothers to handle. While none has been so far closed, negotiations are proceeding under an unusual plan that makes each of the brothers a specialist in a particular field.

The plan calls for Spyros Skouras to supervise all from the Paramount home offices, while Charles Skouras will operate as the field doctor. George Skouras has been detailed to Philadelphia, where he will not only handle Par's new houses but will also work to develop that part of the country for Paramount.

The brothers will operate independently although under Publix authority.

5 Yr. Holdup Sentence

Sioux City, March 3.

A sentence of five years was meted out to Johnny Arnesdorf, convicted Orpheum theatre holdup bandit, in district court.

Arnesdorf was given the maximum penalty permitted by law on the charge of larceny of which he was found guilty by a jury a week ago. David Loepp, Arnesdorf's attorney, filed a $5,000 appeal bond and the convicted man was released from jail.

Arnesdorf was found guilty of larceny in connection with the $2,800 holdup last September of officials of the Orpheum theatre.

Drought Times

Dallas, March 3.

Speaking of hard times in Arkansas, an indie exhib motored in here looking for films. Asks a cop whereabouts of exchange row. Sez the cop, looking at his license plate:

"You're from Ark. The Red Cross is just around the corner."

Roanoke Elks' Theatre Blocked by Injunction In Deal with Publix

Lynchburg Va., March 3.

An $800,000 proposed office building and theatre in nearby Roanoke have been blocked by a long threatened injunction suit.

Eighteen members of Roanoke Elks' lodge, which planned to lease the theatre to Publix and use part of the office building as a new home, signed an application Feb. 24 asking Hustings Court to halt the project on the ground that its benefits to the lodge were of "highly hazardous nature." Similar projects undertaken by Elks' lodges in Boston, Louisville and several other towns have failed, the bill sets out.

When the injunction was granted, a judge from a small town several miles from Roanoke was brought to the city and heard a motion to have the bill quashed. The attempt fell through. Judge Harris Hart, of Roanoke Hustings Court, declined to hear the quash action because of his membership in the lodge.

It was reported in Roanoke some time ago that 80% of the lodge members favored the development. A meeting of the lodge has been set for March 10, and an effort is to be made then to end the difficulties.

Plans have been drawn for a theatre seating over 2,000.

Several months ago "Variety" printed a report the Roanoke Elks contemplated a theatre deal with Publix, the local lodge's secretary vehemently denied it.

GALVESTON MAY BUILD TO STOP HOUSTON LURE

Galveston, March 3.

Reports that a $250,000 theatre is to be built here still lack confirmation. It is known a financial group is ready to put up money whenever time is ripe. A. Martini, vet independent, says he is ready to gamble when anyone is willing to match him.

Meanwhile the chamber of commerce is conducting a "What's Wrong With Galveston?" campaign with most of the replies criticizing theatres. Much Galveston money goes to Houston, 50 miles away, for theatrical entertainment.

Flesh on Stage Pulls Allyn Out of Red Streak

Hartford, March 3.

For the first time in years the Publix-Allyn is resuming at least one act a week in augmenting its films.

A few weeks ago a bunch of youngsters offered song and dance novelties.

This week a presentation of 11 Radio stars on the stage and a vivid display is revealed in an unusual setting—exceptionally fine for any theatre lobby. The additional acts of flesh are proving a draw for the Allyn, one again back in the black instead of red.

Indies Leaping to "Protection" As Next Matter for Agitation; N.C. Measure May Bring Up Subject

Protection issue is crystallizing. When everyone seemed happy, exhibs have touched off the first legislative gun. Now they are looking for a speedy entrance to the federal courts and a ruling against their oldest enemy from the U. S. Supreme Court, along the lines arbitration and the uniform contract got.

Not one but many indie leaders are set to tell the court that filmdom is the only commercial interstate business which departs from standard form of distribution practiced by every other industry in commerce.

They are also ready to testify that not a member company of the Hays organization permits individual theatre owners to bid for first run of their product, wherever they have a theatre in that neighborhood owned or controlled by any of them, or for the privilege of showing their product simultaneously with the present established producer-controlled theatres.

Some of the oldest indie chieftains, on outwardly friendly terms with the producers, are so certain protection will be blasted that they are already figuring on how to make the reverse fool-proof. Willing to co-operate with the other side in organization matters on things affecting the industry as a whole, these same spokesmen say that after all an indie is an indie and must hold to his own line if he is to survive.

That even without protection, producers could carry on first runs by bidding for the sake of the record in such a way that the richest indie could not meet the ante tumbles to indie chieftain reasoning.

N. C's Put Over

The protection issue, always an aggravating one to the average indie exhib throughout the populated parts of U. S., has come up this time in its oddest fashion. It's got producer representatives burned over a bit of legislation in North Carolina that was engineered so quickly it found them admittedly asleep. These same solons are now picking a flaw in the law which, they say, any intelligent leader would have discovered in the beginning would react more to the harm of his indie brethern in the state than the producers.

Under the North Carolina bill, urged by Abram Myers in a wire to the Legislature, in which he represented its passage as the sentiment of 450 theatre owners, the first-run classification is not tolerated. All exhibs must have a crack at every booking. All who book it must show it simultaneously. The $1,000 payee is in the same class with the exhib who pays $15 for the booking.

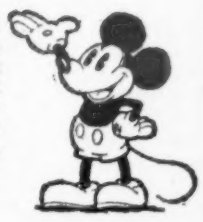
The angle which producer spokesmen are emphasizing is that their interests, under the laws of interstate commerce, have simply to move their exchanges out of a state passing such a measure and they can continue run classification and its price. The only difference will be a triple express carriage, which the indie in such a state will have to meet or do without product entirely.

On the other hand, indie leaders, not particularly sympathetic with Myers' movements at times in the past, see in the very angle to which the producers are calling the attention of indies a chance to get the quickest action from the U. S. Supreme Court on the protection thorn. When a law involves right off the bat the eye of the Federal government, because of a national interstate aspect, the long run around and series of appeals which naturally entail when any state supervised law is disputed, are partially eliminated.

Exhib Claims

One indie leader (not Myers) dis-

(Continued on page 69)

MICKEY MOUSE
IS
MARY PICKFORD'S
Favorite Star
and what a draw at the box office. Walt Disney's latest Silly Symphony "Birds of a Father" is the talk of the entire industry.


BOB RUTH
ERNER AND FISHER
COMEDY HIT
OF
"ON WITH THE DANCE"
FRANK CAMBRIA'S UNIT
Chicago Theatre, Chicago (Week of Feb. 27)
Paradise, Chicago (Week of March 6)
WM. MORRIS AGENCY

WALTER HIERS
A BIG MAN from HOLLYWOOD
HEADLINING
Publix Unit Now
ORIENTAL, CHICAGO, Week Feb. 27
Uptown Paradise, Tivoli
Fisher, Detroit, to Follow
Dir.: Picture Houses — WM. MORRIS OFFICE
RKO—Ferd Simon — WEBER-SIMON AGENCY

THIRD BROADWAY APPEARANCE WITHIN FOUR MONTHS
FEMALE VERSION OF KING, KING and KING
QUEEN, QUEEN and QUEEN
WEEK OF MARCH 6, PARAMOUNT, NEW YORK
Direction NED DOBSON—JERRY CARGILL
Thanks to LOEW and PUBLIX EXECUTIVES

THIS WEEK (FEB. 27) PARAMOUNT NEW YORK
FEATURING
DOUGLAS STANBURY
Baritone Star of Vitaphone Varieties and Radio
With Frank Cambria's "PORCELAINE IN JADE"
A Publix Unit

46 Patients at N. V. A. Sanitarium Ask House Doctor's Retention; Patients Are Also Complaining

A petition signed by 46 out of a probable 58 patients in the N. V. A. Sanitarium at Saranac, N. Y., requesting pressure to be brought upon Dr. George L. Stivers to remain as the medical director at the sanitarium was delivered to the N. V. A. and "Variety" last week.

It was supposed to have been also left at the VMA, but officers there stated it had not been received. The handlers of the petition were informed it should be sent to Sam Katz, president of the N. V. A., and Pat Casey. Last week Katz was in Kansas City and Casey in Hollywood. Casey was advised by phone.

Previous to the receipt of the petition, "Variety" had received two personally signed letters of complaints by patients at the sanitarium, requesting an investigation of the sanitarium's governing conditions be made. A "Variety" reporter left for Saranac Sunday (1) with instructions to make as complete a report as possible.

The letters also mentioned dissatisfaction with Dr. Stivers, suggesting differences between the doctor and Mrs. Murphy, superintendent of the sanitarium. It is said Mrs. Murphy's husband occupies an important post in the sanitarium's operation. He is believed to be the buyer of the supplies.

Dr. Stivers from report was suggested by Dr. Edgar Mayer as the medical director for the patients. Dr. Mayer was in New York last week, but no one on "Variety" was able to reach him. He left Friday (27) for Los Angeles. At previous times Dr. Mayer declined to speak of conditions in the N. V. A. Sanitarium at Saranac. Dr. Mayer had been of the N. V. A. staff since the hospital first started in Saranac.

As the petition asks for the retention of Dr. Stivers, the deduction is Dr. Stivers has expressed an intention of resigning. One of the paragraphs state:

"We feel his (Dr.) leaving would be an irreparable loss to us."

Peace and Contentment

In one of the letters to "Variety" from a patient it said in part, complaining of Mrs. Murphy:

"If we can not have peace and contentment here in our condition we haven't a chance of recovery."

The rigidity of the Murphy discipline at the sanitarium has been criticised before, but always by those who have left the sanitarium or their relatives. These criticisms have been conveyed to "Variety" by mail or in person.

The present reporter in Saranac is the third "Variety" has sent to Saranac without being able to obtain any lucid information on the ground. Heretofore patients preferred not to complain outside of their immediate circle, rendering each trip futile. With the circulation of the petition some may be ready to give their views on the operation of the sanitarium.

Usual Defense

The usual defense by the direction of an institution of the character of the N. V. A. sanitarium, which makes no fee charges of any nature, is that patients, ill and oftimes despondent, issue extravagant demands, expect uncommon attention, and so on, claiming the discipline must be very strict to enforce recovery. Saranac is a health resort for tuberculosis.

Mrs. Murphy has been the N. V. A. superintendent for a long while. When William Morris was in charge of the N. V. A. Sanitarium Mrs. Murphy was subject to his orders. Upon Morris resigning about a year ago the Murphys were left to run the sanitarium without check.

Asking $3,000

J. Harold Murray is being offered for vaudeville via RKO at $3,000 per week. Murray's last Broadway musical was "Rio Rita" after which he went to the Coast for Fox where the studio subsequently bought off his contract for a goodly sum.

RKO booking heads are mulling over the vaude price asked, reports on their reaction being that they deem the stipend a bit steep.

SARANAC SHOW FOLKS WITH PRESENT ADDRESS

Saranac Lake, N. Y., March 1.

At N. V. A. San.

Thomas Abbott.
Helen Antalek.
Florenz Ames.
Mae Armitage.
Fred Bachman.
Allie Bagley.
Happy Benway.
Fred Buck.
Alice Carman.
Harry Clark.
Ethel Clouds.
Monroe Colman.
Edward DeCaro.
Frisco DeVere.
Xela Edwards.
Harry English.
Andreas Erving.
Kitty Flynn.
Doris Giltrap.
Chris Hagedorn.
Dorothy Harvard.
George Harmon
Bobby Hatz.
William Holly.
Ida Howard
Millie Jasper.
Valentine Kincaid.
Tots Koban.
Julia Kubas.
Dick Kuni.
Vernon Lawrence.
Lilly Leonora.
Jack Lewis.
Chas. Libecap.
John Louden.
Mike McMamee.
Lawrence McCarthy
Doris Moore.
Richard Moore.
Harry Namba.
George Neville.
Helen O'Reilly.
Gladys Palmer.
Angela Papulis.
Alfred Pierce.
Annamae Powers.
Nellie Quealy.
C. J. Quinn.
Ford Raymond.
Connie Reeves.
Fred Rith.
Ben Schaffer.
Leah Temple.
Catherine Vogelle.
Eddie Voss.

Harry Barrett, 302 Broadway.
Charley Barrett, 302 Broadway.
Charley Bordley, Berkeley Apts.
Walter Daley, 10 Baker St.
Eddie Diamond, 20 River St.
Margaret Grove, Clancy Cottage.
James Haegney, 6 Military Rd.
Dave (DDH) Hall, 6 Baker St.
Mandy Kay, Clancy Cottage.
Russ Kelly, 19 Broadway.
Andrew Molony, 19 Broadway.
Jack Nicoll, Jr., Clancy Cottage.
Joe Reilly, 45 Franklin St.
Chester Rice, Santanona Apts.
Grant Simpson, Turtle Pond Rd.
Jean Steele, Clancy Cottage.

Arrivals in February

Grant Simpson.
Kitty Flynn.
Helen Antalek.
Tots Koban.
Florenz Ames.

HAPPY BENWAY,
Saranac Representative.

WB FLATBUSH CHANGES

Stewart Resigns Casting Post—Frank Kingsley as Successor

Warners will continue to cast its shorts direct at the Flatbush studio. A reported move is on to bring the casting for the one and two reelers into the New York office with the rest of Warners' eastern selecting.

Frank Kingsley, one time First National casting head on the Coast, went into the Flatbush job Saturday (28) upon Stuart Stewart's resignation as casting director. In another change at the Brooklyn plant Arthur Hurley, writer, is out with Al Ray incoming.

LOEW GRABS YOUNGSTER

Pittsburgh, March 3.

Martha Bonini, local youngster, who first came to attention here in a juvenile follies, staged by Victor Hyde at the Penn, has been given a route by Loew. She joined Ted Claire's unit last week at the Capitol. Girl has changed her name to Martha Claire for professional purposes and will go along as Claire's "sister."

ANN SEYMOUR
With Harry Seymour

Seattle "Press" said: "Good-looking Ann Seymour, with her personality, arrived in town yesterday with Brother Harry in tow. Ann headlines a vaudeville bill that makes the second week of "Cimarron" a mighty pleasing arrangement. They wouldn't let her off.

Headlining RKO, Season 1931.

PANTAGES SAYS HE'LL RETURN TO VAUDE

Hollywood, March 3.

Return of Alexander Pantages into vaude is expected shortly. Pantages says he will build up a string of theatres along the coast, in addition to building new ones. Local Pantages would be the head of the impending string.

Showman says his financial partner will be Alfred Wise, whom he states is an English and European theatre operator. Pantages said Wise is due here in several weeks.

Ex-Vaudevillians On Coast Just Can't Stay Away

Hollywood, March 3.

Perhaps these vaudeville actors who come to the coast want to get away from vaude and make pictures, maybe, as some of them claim, they are just here for a vacation. Either way, vaude is still the heart interest for them when they're looking for entertainment.

Picture names out to kill an evening usually take in a neighborhood film house, but the boys and girls who graduated from the two, three and four-a-day manage to get to the town's one vaude house some time during each week.

Most of them can be found at the RKO Monday nights, when that theatre has eight acts on the bill. Four of the turns are the intact unit; the other half is spot booked for the one night to give the local bookers a chance to see what's around. It also gives the picture stars with a yen for vaude an opportunity to try out their idea of what vaude needs.

Most of those attending pull a sneak when entering the house, figuring it's a bit of sentimentality that should be kept under cover. They won't admit that they come to see if some mugg is using their old material. Just passing by and stopped in to see the show—sort of informal-like.

The following day most of them are on the lot telling their pals what a tough racket vaude is and how glad they are to be in Hollywood with a regular home sporting white shutters and roses.

The following Monday night they're back at the RKO again.

House Recovers

Hollywood, March 3.

Recovered from his recent illness, which put him in bed for a couple weeks and out of the cast of "Broadminded," Billy House is now ready to carry on at Warner Bros.

Under his contract calling for one more, he will be cast in "The Reckless Hour."

Gus Edwards' "Parade of the Stars" opens for RKO this week. Cast composed of Four Cirillo Boys, Aber Twins, Connor Twins, Jeanie Lang, Mitzi Mayfair, and Virginia Arnold.

Future Sources for Vaude Acts Not in Sight—Meeting on Matter

RKO is taking up the problem of future variety talent, its source and possible numerical and quality decline. Matter was opened by discussion between RKO booking and theatre operating executives at a meeting called for that purpose last week.

Since practically there are no spawning grounds for wholesale development of vaudeville talent, due to death of what was formerly known as the small time, wherefrom will vaudeville theatres of the near future secure the necessary ripe talent, is the puzzle.

Reported as in RKO's mind is an answer and assurance that either there is no danger of a shortage, or if there is, a preventative be started.

Besides now being the chief employer of variety acts and actors, RKO's position with vaudeville is unique amongs the circuits. Fox and Loew's, the two other major variety circuits, are minors, alone, compared to RKO in the number of acts they play and the playing time they have to offer.

RKO is convinced that vaudeville has grown to be a sort of foundation for much of its steady box office flow. It is conceded vaudeville has drawn only a certain patronage, but that that drawing has been consistent, when the theatres played moderate or poor drawing pictures.

Radio No Source

A minority at RKO does not believe there is danger. They are of an opinion that future talent will raise and polish itself. Others say vaudeville has nothing to fear since when vaudeville finds itself short in its own fold, other theatrical fields can be relied on as sources of supply. One RKO exec. was reported to have declared a large part of future vaudeville material will come from radio. This theory is questioned by the booking office, which declares too much reliance cannot be placed on radio or any other outside show branch; that at present there are not half a dozen radio prospects that would qualify in every respect for vaudeville.

There are a few radio acts that both do a vaudeville act and draw business to a vaudeville theatre. Those that draw without entertaining are not satisfactory material for permanent vaude. Those that draw only or accomplish both drawing and entertaining are usually priced to high for vaude.

From the radio acts' viewpoint, it is not logical for them to cut their price to RKO's small theatres' size, as, if they can draw in vaudeville they can also draw elsewhere, and elsewhere there is no necessity for lowering salaries.

One medium suggested for developing stage talent involves an expenditure of a few thousand yearly by RKO. This is the setting aside of a group of theatres in which to develop new acts and material to partially replace the former 100 weeks of American small time vaudeville that no longer exists.

There is an even chance the addition of vaudeville in some cases would attract enough business to counteract the added stage show expenses.

There is at present little break-in time available for untried turns and new acts must be ready for the acid test almost at the start. Modern break-ins occur mainly in the rehearsal hall. The effect is similar to a cold legit opening on Broadway.

Encouragement for acts to try new material is nil in face of this, and lessened even more by the timidity of RKO bookers in chancing unproved acts. With the box office now almighty in the booking office, as well as the operating department, the bookers are not blamed for preferring reliable, although somewhat shopworn, material, acts and faces.

47 FILM ACTORS IN N.V.A. SHORT

The two-reel comedy talker, titled "The Stolen J-o-o-l-s," for distribution to all theatres participating in the NVA fund drive in April, will have 47 film names in its cast. Pat Casey, now in Hollywood, arranged for production. Eastman contributed the celluloid and each of the major studios a group of their own players, plus shooting. The films arrived in New York Monday (2).

Short's cast probably is the most imposing ever combined in one picture. The film is a Chesterfield cigaret advertising short, with a $200,000 fee to the NVA fund for the privilege.

NVA states it believes the short will prove a box office attraction for the theatres in return for their participation and help in the drive. Through inclusion of the largest number and independent and straight picture houses on record in an NVA drive, about 2,500 theatres will play the short and collect for the NVA fund.

The 47 artists in the picture are Richard Barthelmess, Warner Baxter, Wallace Beery, El Brendel, Joe E. Brown, Charles Butterworth, Maurice Chevalier, Joyce Compton, Gary Cooper, Joan Crawford, Bebe Daniels, Richard Dix, Claudia Dell, Fifi Dorsay, Irene Dunne, Douglas Fairbanks, Jr.

Frank Fay, Skeets Gallagher, Wynne Gibson, Mitzi Green, Hedda Hopper, William Haines, Eddie Kane, Buster Keaton, Laurel and Hardy, Dorothy Lee, Winnie Lightner, Little Billy, Edmund Lowe, Ben Lyon, Bert Lytell, Victor McLaglen.

Polly Moran, Charlie Murray, Jack Oakie, Our Gang, Eugene Pallette, Edward G. Robinson, Charles (Buddy) Rogers, George Sidney, Norma Shearer, Barbara Stanwyck, George Stone, Bert Wheeler, Robert Woolsey, Fay Wray and Loretta Young.

THE TOLEDO FIGHT IN HOT OPPOSISH

Toledo, March 3.

Toledo Paramount and RKO Rivoli still carry on their battle of personals. First RKO came through with Georgie Price, Ken Murray, Dave Appollon.

Then came Par with Nick Lucas, and now Dane and Arthur, Gene and Glenn, Rudy Vallee, Blackstone, magician, and Duke Ellington.

While the two theatres battle away, the public enjoys it and the attendance at both houses has been more than gratifying. Good pictures are helping.

Hotel Fails to Make NYC Trains Stop Noise

Schenectady, March 3.

Mohawk hotel, through its holding and owning company, the Schenectady Holding Company, lost its fight for $200,000 damages and an injunction against New York Central Railroad Company. Supreme Court Justice O. Byron Brewster handed down the decision.

Hotel sued for damages which it claimed engines and trains had caused by soot and dirt. It also asked for injunction to prevent the railroad from switching cars and trains at rear of hotel and to make the railroad move its switching yard a mile away.

HELLER ON HIS OWN

Sidney Heller, in Loew's publicity department, New York, is severing his connections March 14.

He will open his own publicity offices.

Flamm's Agency

Harry Flamm is leaving the Nat Sobel RKO office to open an indie agency.

His partner will be Herman Citron, another former RKO agent.

3 Special N. V. A. Shows

Benefit performances during the NVA fund drive will be reduced to three in as many cities this year, instead of one or more shows in all of the principal towns. New York, Chicago and Los Angeles will have the only special NVA stage shows.

In New York the bill will be at the Metropolitan, as usual, in April.

DIRT ANGLE TOO SEVERE?

Vaude Actors Invested in Phila B. & L. Ass'ns, Don't Know the Finish

Vaudevillians to the number of hundreds, included in the mass of disappointed investors in Philadelphia building and loan associations, now face the loss of more than 50% of the money invested. Many, pressed for money in recent months, have not been able to get satisfactory answers to queries and no loans have been made.

Statements promised "after the first of the year" have not been received as yet. Latest information as to holdings is that the investments have shrunk 43% of the total deposited. Some months ago it was stated that the shrinkage has been only 20%.

Acts playing Keith's, Philadelphia, dating up to 10 years ago, were induced to buy building and loan. They were solicited then by E. Lewis Reiff, house treasurer. Latter appears to have sold shares in a number of such companies. Lately, he is said to have stated he had suffered serious similar losses.

A number of vaudevillians took out shares in the then Rubin Lipman Building and Loan Association. When business slumped the Lipman company merged with the Investment and Security B. & L. afterwards, the latter merged into the Jacob Brown. The investors in the Lipman association say they have been kicked around and can get no satisfaction.

Heavy Investors

Two actors are known to have put in $100,000 each in another Philly B. & L., subsequently forced to sell all property at about 6c. on the dollar. The deposits of others average $10,000 in the 10 years and represents not only most of their savings, but took the place of insurance as well.

The Philly B. & L. associations are still soliciting new business, although the Phila. "Transcript" is carrying on a campaign against all such companies.

When professionals sought to borrow money they were advised that because of realty shrinkage no loans would be made for a year. When the Brown association took over the merged Lipman association, shareholders were urged to continue to make deposits. While the shares were only worth 80% at the time, investors were promised 100 cents on the dollar for subsequent deposits. On top of that came the news of a further shrinkage of 50%. That promise was made more than a year ago and represents a further deposit of $1,200 for the average actor-investor. Only these latter investments are said to be par. Losses on the earlier deposits do not include loss of interest. Actual recovery may take over 10 years.

It is alleged the Stanley-Milton B. & L. Association also has a number of actors on the books. It is further claimed that over 2,000 B. & L. associations are running behind with more than $25,000,000 involved.

The fact that about five years ago several professionals cashed in on B. & L., added confidence to this type of investment to fellow actors. ment to fellow actors.

Peggy Joyce's Act

Peggy Hopkins Joyce, going vaude, will play a showing date during the week of March 21 for RKO in a New York theatre.

Salary and bookings will be set after the break-in, with Miss Joyce reported asking well over $5,000.

Peg's turn was authored by Russell Medcraft. It enlists five people besides herself.

Hall as M. C.

Picture juve, James Hall, now stage m. c'ing in the Warner theatres will be routed into Pittsburgh and Philadelphia for a week each and Jersey City for an m. c. run.

Hall opens in Pittsburgh following his fourth and last (current) week in Indianapolis.

Weepy Hollow Club

Chicago, March 3.

RKO agents are cracking that there's a movement on to convert the booking floor into into a pee-wee golf course.

Berger's desk is slated to do duty as the chief hazard, with the cooler serving as the water jump. Last hole is the apple stand, out of the window.

Responsibility for Dirt Also Placed Upon RKO Agents

RKO agents were placed directly responsible for use of dirty material by vaudeville acts at a meeting called by Charlie Freeman last week. It was different from the usual call down meeting of agents and bookers at RKO.

"You weren't called here to be bawled out or thrown out," stated Freeman at the start of the session. He then went into stage dirt, which was the only subject discussed.

Shifting material responsibility to the agents is a radical change in RKO's censorship system. Heretofore the clean-up activities have been carried on directly with the acts by the booking office. From now on, the agents were advised, they are responsible for the acts they represent and book with RKO. The booking office expects its agents to see that material is within prescribed limits before opening or no later than the first performance.

Penalty for acts violating RKO's elastic censorship code will be immediate cancellation, with the agents' penalty subsequent loss of commission. Too many violations by acts under any particular agent will have a more drastic affect on that agent, Freeman advised.

The extent of the measure hasn't been determined as yet and probably won't be until the first case turns up. The extreme penalty for agents would be loss of franchise.

It will be necessary henceforth for agents to be familiar with the contents of acts before recommending or submitting them for RKO bookings. It is left within the agents' judgment as to what will pass the censors. Beyond the agents' jurisdiction over their own acts is the power of the booking office which reserves the right to re-censor after the agents have made their decisions.

Kicked on Billing So Quit—Mutual Consent

Pittsburgh, March 3.

Eddie Stanley, after complaining opening day Friday at Warners Enright about billing and spotting, left by mutual consent. Stanley, formerly of Stanley and Ginger, wanted things changed and, when informed he couldn't have what he wanted, asked for his release.

Replaced after first evening performance by Horton Spurr. Latter came in from Show Boat cafe.

DORIS CANFIELD JOINS HUBBY

After a 10-year stage partnership with Eddie Allen, Doris Canfield will leave the act after tonight's (Wednesday) show in Elizabeth, N. J. Tomorrow, with less than a day intervening, she opens in Hoboken in a new act with Bert Hanlon—her husband.

During the 10 years Mrs. Hanlon has been of the standard team of Allen and Canfield, Hanlon has been a single and material writer. He wrote the Hanlon-Canfield act.

RKO MAKING IT VERY TIGHT

Vaudevillians of Light Flippant Variety Can't See Themselves in Squelching of Spiced Stage Material—Believe Box Offices Will Contradict Booking Offices

A CENSOR WITH SENSE

Light, flippant variety artists say that the you-must-clean-up order by the RKO booking offices will find its reaction at the box offices. This they look to as their eventual redemption.

The dirt angle as assumed by the RKO circuit is too severe, say the general run of vaudeville showmen. RKO intends making it very tight, from reports. Orders have been issued that the dirt portion of any turn, whether in dialog, business or situation must be scissored.

Squelching of inoffensive spiced stage material, claim the artists, in this day of lively entertainment on screen or stage, may obliterate desirable acts from the RKO books. Vaudevillians who have been accustomed to "use their heads" on the variety stages for some years, assert themselves as unable to conform to a church-like formula, such as is interpreted from the reports about RKO's intentions to stamp out the least inclination to step outside of the hard and fast rule of no dirt.

Dirt or Vulgarity?

Dirt in vaudeville begins with vulgarity, say the artists. That is agreed upon by many showmen, not alone for vaudeville but on any stage. Other than vulgarity the claim is made that everything else in vaudeville could be properly classed as spice. As spice, the vaude stage could be easily censored by a showman of common sense and judgment, but not by wives, girls or boys, is the consensus of opinion.

Strictures placed upon the weekly bill of the two-a-day Palace, New York, is accepted as the sign that the RKO booking office means what it says about dirt, without leeway. That will find its reflection into all vaude houses and acts is the opinion. With vaude of the RKO brand wholly conforming to the order insisted upon by the booking office, the educated vaude audiences throughout the country will be missing the best laughs in the shows, state the proponents of a modern day show in vaudeville or elsewhere.

It is this absence on the vaude stage that will be felt by the box offices when their former status of more liberty in action or dialog, with sane censoring, will be restored to the artists is their hope, if not their salvation.

Give us a censor with sense and we'll be okay, they say.

RIDE BEFORE ROBBED

Sioux City, March 3.

Two actors at the Orpheum reported to police that they were held up and robbed of $50 early by two bandits who gave them a ride around town before taking their money.

Pair were William Shore and James Byrne.

Rose-Lyons $250

Billy Rose is suing Arthur Lyons, of Lyons & Lyons, for $250, alleging Lyons owes him that much on an I. O. U.

Rose claims that Lyons gave him an I.O.U. last December, agreeing to pay him $250 as part of the arrangement for terminating his agreement with Borrah Minnevitch then appearing in Rose's show, "Sweet and Low."

Rose maintains that Lyons refused to pay when called upon.

N. Y. Palace Now Problem to Draw; Eats Up Headliners Too Fast

RKO-Palace, New York, after smooth sailing since the start of the season, is now a problem on RKO's hands. An extreme scarcity of drawing names of Palace calibre has started to worry the booking office.

Last week, with an off bill as entertainment and attraction, the Palace slumped to $25,000. This climaxed what was perhaps the longest continuous stretch of money bills the last big timer ever experienced. The money stretch sent the Palace well on the road to its best annual gross in five years, with a $400,000 profit anticipated on the season's fire half shove.

Where the material will come from to sustain the box office pace for the balance of the season is a current RKO dilemma.

From what is available for the present and near future, the Palace appears to be in for a different stretch. During the big money period numberous bills that looked bad on Friday, the day before opening, were saved at the last minute by the booker obtaining a strong topper or co-drawing attraction.

In the last two weeks the usual Friday life saver hasn't showed up.

$22,000 Overhead

With a total weekly overhead of around $22,000 and bills costing from $11,000 to $13,000 on an average, the Palace at $2 top must get plenty to break. The heavy profits up to this point this season were derived from grosses of $30,000 and better, and one record $44,000 week.

Arthur Willi, the Palace booker, and the RKO agents scouting for acts for the Palace are doing everything but sleep at the stage doors to grab legit and revue people as they emerge from show closings. Immediately upon a show exhibiting signs of folding, somebody, or several somebodies, goes after all cast members with drawing capabilities.

The Palace burns 'em up fast, for it usually takes three acts of pulling classification to comprise one week's drawing card for the house. Seldom does any single act give the Palace an exceptional week.

During the last two seasons the Palace has been drawing most of its boxes office pullers from outside show branches, mainly legit and pictures. There are few drawing names left in vaudeville. Another angle is that the RKO circuit's two best draws generally out of town don't attract a dime at the Palace or any other New York theatre.

Palace has a gigantic appetite for name acts and the meal on the fire is far from an elegant sufficiency. Meanwhile its name-craving is the chief booster of salaries in vaude.

JEAN LA CROSSE DIES

Mother May Assume $50,000 Injury Suit—Due For Trial March 4

Death of Jean La Crosse, single, in Hollywood, Sunday (1), after a year's illness, probably will cause lapse of a $50,000 damage suit against RKO and the operators of the Paterson theatre, Paterson, N. J., when it comes up in Federal Court there today (Wednesday), case being postponed from Feb. 24.

It was reported the mother of the deceased will resume the action.

Miss LaCrosse was injured Jan. 23, 1930, in a fall in the ladies' room backstage at the Paterson theatre while playing there. Serious illness followed the fall and the girl was an invalid for most of the year. She alleged negligence in the suit for $50,000.

Miss LaCrosse died in the Hollywood hospital, Hollywood.

Ann Suter Gives Private Audition For New Lyrics

Ann Suter, canceled by RKO for undesirable material and then reinstated upon being vindicated, gave a private audition Thursday afternoon (26) for Chester Stratton, of the RKO censorship department; Ray Hogdon of Charley Freeman's office, and a representative of the legal department. Audition was for the purpose of passing on a new batch of songs.

As Miss Suter opened Saturday (28) for RKO in Youngstown, O., the execs were taking no chances, hence the private showing. It is reported that five of eight songs submitted were okayed.

IKE ROSE AND WIFE ILL, TROUPE OF 30 IDLE

Omaha, March 3.

Ike Rose's Midgets, troupe of 30, including 25 of the little folk and two "lady giants," are here with their manager, Ike Rose, in Philadelphia for an operation, his wife in an Omaha hospital and no bookings for the present.

They're at the Flatiron hotel, trying to be patient until something breaks. During the past month, parts of the group have played the World in Omaha, Council Bluffs and Denison in Iowa and Fremont, Neb.

While Mrs. Rose is in Methodist hospital, W. R. "Billy" Bennington, stage manager, is in charge.

Rose fell sick and after a time at Lord Lister hospital here, went to Philadelphia. Mrs. Rose became sick a week ago but is not in serious condition.

Bennington has his hands full keeping the troupe from getting fretful at the inactivity. He says they are not out of funds, but figures it no use to move until bookings are made.

MAY QUITS TO REST

Los Angeles, March 3.

Bobby May, juggler, with the unit at the RKO last week, will have his route set back four weeks and take a vacation.

May has been suffering from a nervous condition for some time and feels that the rest with medical attention should fix him up. No act has been booked to substitute as yet.

Loew's Cleveland Cut

Cleveland, March 3.

Slashing price-cuts made by Loew's at Allen for "Reducing." New scale on week days 25c till noon, 30c to 6. Saturdays, 35c till noon and 50c to 6, Sundays, 40c till 2 and 75c at night.

Baker Released from His Shubert Contract

Palm Beach, March 3.

Phil Baker has secured a release from the three months remaining under his Shubert contract. This includes calling off Baker's $10,000 suit against the Shuberts.

The comedian sued over the Shuberts' weekly deductions from his $2,750 show salary as their split of his side income from commercial broadcasting. Baker was in Chicago in "Artists and Models" at the time. He charged the show contract did not entitle the Shuberts to share in his outside earnings.

Baker, vacationing here, proposes to produce his own legit musical next season. He opens at the Florida Club, Miami Beach, tonight (Tuesday) for one week.

SAUNDERS IN HOSPITAL

Earl Saunders, Publix stage booker, was removed to Mineola Hospital, Mineola, L. I., Sunday night (1) with a ruptured appendix. His (1) with a ruptured appendix. Yesterday (3) he was holding his own with the crisis reached today.

Sunday afternoon Saunders played 45 holes of golf. He was stricken that evening.

RKO Orpheum, L. A., Trying 8 Acts to Bill, Adding Four Weekly—Testing

Los Angeles, March 3.

Local RKO Orpheum will add four acts weekly to the current RKO intact of four turns, giving the stage show eight vaudeville acts.

The number of turns will be heavily played up in the advertising, with the box office results noted. Latter purpose is to inform the RKO booking office in New York of the results. If satisfactory, the added four acts to a regular intact may be followed by RKO in towns where there is stiff stage opposition.

The opposition situation exists at present in several keys where RKO is represented, notably Toledo. Another spot is Minneapolis, where the Publix house opposition is billing seven vaudeville acts for its customary presentation stage performance as against RKO's usual four on the rotating intacts. San Francisco and Oakland may be next for the eight-act shows.

At this end Bernie Bernard, the RKO local booker, will fill in the extra quartet of turns at the Orpheum. Bernard will select them for the weekly appearance between this city and San Francisco, making a trip north each week.

Hip Policy

It's likely that the RKO Orpheum eight-act show will be billed as "The Hippodrome Policy," the same number of turns weeky being payed currenty at the RKO Hippodrome, New York.

90-Minute Stage Show

The stage show will be held down to 90 minutes. Local four acts will cost $700.

Production overtures being added. Brad Murray will stage here and Jack Laughlin in Frisco.

Mort Singer and Cliff Work have adjusted labor conditions. It means $150 additional weekly for property man and overtime, but not two crews.

Entire weekly added cost, including acts, will not be over $1,000.

1st Dis. Mgr. Under New RKO Div. Layout

Appointment of Harry Federman, manager of the RKO Chester, New York, as district manager under H. R. Emde, is the first under RKO's new operating layout involving district managerships.

Federman will have the Coliseum and Fordham theatres, uptown New York, besides the Chester, Bronx, as his district. Emde has upper N. Y. C., Westchester and New Jersey.

George Deber is now on exploitation for the Westchester houses. Deber has been at the Newark house.

RKO Vaude in WB Houses

Oklahoma City, March 3.

Effective March 14, Warners in Oklahoma City replaces Fanchon & Marco Ideas and the Bobby Jackson stage band show at the Warner, with RKO vaude and orchestra, now playing at the Liberty.

Liberty will return to pictures and probably occasional musical comedy performances.

Tex's Fox Time

Tex Guinan accepted a hurry-up booking for Fanchon & Marco for the Fox Audubon, New York, opening Friday (27).

Returns for the matinee were a sell-out and F & M decided to exercise the option. The act was set for the Academy, opening there Tuesday (3). Miss Guinan is using 30 people.

Night club girl was on the Fox time for a few weeks last season.

Tex has left her nite club. Jean Mallin replaces her as hostess.

Golden-Gordon as Act

Ernie Golden, band leader, has hooked up with Tommy Gordon, comic, for vaudeville.

They show for RKO shortly.

PATTI MOORE

of the team of **Sammy Lewis and Patti Moore.**

Headlining RKO unit and booked for 40 consecutive weeks in their successful new comedy act presented by Tishman & O'Neal.

This week, Feb. 28—RKO Orpheum, St. Paul.

Direction **JESS FREEMAN**
Charlie Morrison Agency

Vaude's Detroit Return At Hollywood—3-Act Bills

Detroit, March 3.

This is another city to come back on the RKO vaude map after a few months without it. The Hollywood theatre, now playing pictures, goes vaudfilm starting March 3.

House will play three acts on a split, opening Sundays and Thursdays. The Hollywood goes on Willie Berger's books.

NEW ACTS

"Harlem Nights," colored, 17-people flash.

Clayton Wentworth Co. (7).

MACK'S TROUPE FOR RKO

Pete Mack, RKO vaude agent who has had his German band idea on the air, is showing his act for RKO this week with Metropolitan time in view.

Contract with WOR will not permit the troupe leaving town.

F&M with 180 Acts Under Contract Still Buying and Building Talent

Hollywood, March 3.

With about 150 vaude acts appearing in units and another 30 acts under contract waiting for assignments, Fanchon & Marco is after additional talent and lining acts up as far ahead as 1932.

Lately the firm has been negotiating with a number of RKO acts playing the local RKO theatre. Contracts are being distributed to follow the RKO route.

During the past two weeks F. & M. has engaged Les Gellis, Jerry Coe, Ross Wyse, Jr., Nine Allisons and others during local engagements. In its new headquarters, where all activity is centered, F. & M. has four units in rehearsal continually.

Licensing Dance Schools

The production company is also building up embryo talent, with an eye to future acts. Neophytes come from dancing classes in the state which spring from licensed F. & M. schools. Production heads grab off the kids as soon as they have progressed far enough for stage appearances.

F. & M. could switch its shows from presentation to vaude over night. At present it has 35 weeks throughout the country, and the firm expects to add 10 more before this season is completed.

RKO-Publix Houses Clash In Vaude Billing Fight

Minneapolis, March 3.

The Orpheum (RKO) is burning and getting hotter every week against Publix for calling its Minnesota stage shows "vaudeville" instead of referring to them by unit titles.

"Warnings" are in evidence around the Orpheum lobby and are flashed from that theatre's screen at every performance.

Carnera for WB Stages

Primo Carnera, the leaning tower of beef and Italian heavyweight aspirant for world ring honors, has been penciled in by Warner's for three weeks starting late in March. Towns Primo will probably play are, Philadelphia, Pittsburgh, and Washington.

New F & M Acts

Hollywood, March 3.

Two Ringling acts, the Walters and the Flying Flemings, have gone Fanchon & Marco. The open here shortly.

Jerry Coe and Les Gellis are other standard turns just set with F & M. Ditto Margaret Padula, who joined one unit on short notice.

MINNEVITCH DODGES SHOW

Borrah Minnevitch and his harmonica lads will not join Billy Rose's new show but will stick in vaude.

Mouth organ outfit opened for Fanchon & Marco at the Savoy, Brooklyn, Saturday (28), after completing a week at the Paramount, New York.

KRAMER BECOMES AGENT

Dave Kramer, formerly of Kramer and Boyle, has quit the stage to go galloping with a little black book.

Kramer has associated with Tony Shayne, agent.

Publix in Newburgh Changes to Vaude

After two years of straight pictures the Academy, Newburgh, N. Y., returned to vaudeville this week with four acts on a split.

It is booked by Lawrence Golde of the Morris office. House is Publix.

Golde booked the same theatre years ago when in the Keith office.

McNamara at Palace

Charles McNamara is the new RKO Palace, New York, house manager under the executive change whereby Elmer Rogers becomes the theatre's managing director.

McNamara will have charge of details at the Palace.

"I'LL SING IT RIGHT NOW"
SAID

MAURICE CHEVALIER

AND HE FEATURED THAT FRANCO-AMERICAN LOVE SONG

"BONSOIR"

(Pronounced BONSWAR)
(GOODNIGHT, CHERI)

By CHARLES MADURO

French Lyrics by HENRI BATTAILLE

Fox Trot Arrangement by ARCHIE BLEYER
SPECIAL QUARTETTE ARRANGEMENT
PUBLISHED BY

WRITE
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MASTER MUSIC INC.

745 7th AVE.,
NEW YORK CITY

BEN EDWARDS, Gen. Mgr.

Publishers of "In Old Granada," "Amapola" (Pretty Little Poppy), "I Love the Rain," "Croonin' in the Moonlight," "Colombiana" and Raquel Meller's Song Hit of Paris, "Oh, Senorita"

SOMETHING REALLY NEW AND ORIGINAL IN COMEDY

AL NORMAN AND RIO EDDIE

RKO PALACE, NEW YORK, WEEK FEB. 28

RKO Direction
NICK AGNETA
Chas. Bierbauer Office

Presentations
Abe Lastfogel—Nat Kalcheim
Wm. Morris Office

Stock Burlesque Menace

(Continued from page 1)

ville circuits, one of which is staging warfare against dirt in its own theatres, are discussing the probability of burlesque affecting their status and reputation in the minds of professional, amateur and would-be censors. The last two types, relentlessly antagonistic to the theatre in their attempts to create employment for themselves, are considered the most dangerous.

Dirty burlesque if running into censorship trouble and creating unfavorable opinion, may tend to reflect on and make things difficult for the balance of the theatre, the alarmists believe. It is their contention that dirty burlesque is more of a menace than dirty legit, in that burlesque through its neighborhood locations, admission scale aimed at the average pocket book, and its general police court reputation, strikes nearer the possible source of trouble. Whereas the dirty legits, bad enough in the agitation they cause, are confined mainly to Broadway and out of general reach in price and locale.

Moronic

They consider, too, that burlesque as now presented and accepted attracts mainly morons and those mentally inclined to prefer filth as amusement, but, it is also held, in view of burlesque's proximity to the better class through location, it wields influence with the public in forcing comment, creating impressions and moulding, reputation for the theatre as a whole.

Attempt of the stock burlesque manipulators to retain what remains of an audience for dying burlesque, with the remainder comprising only dirt-seeking stags, made them appear desperate to grab what's left without thought of consequences in burlesque or elsewhere. This is currently accentuated in New York, where stock burlesque goes as far as possible in the dirty show line.

When the Eltinge in 42nd street, New York, opens as a burlesque stock next Friday (6) it will have a reserved seat premiere, but thereafter it will be a grind proposition with all seats at 50c. There will be three shows a day with pictures between shows as the house is wired for talkers.

There will be no runway. And 16 girls will be regularly employed for the chorus.

Among the principals engaged up to yesterday were Bill Garrigan, Millie De Muth, Eddie Aiken, Jim McCauley, Mildred Adair, George Carroll and Harvey Martine.

Max Rudnick is known as the prime factor back of the Republic project, although there are three or four other associates.

With the Minskys' Republic scale topping $1.50, the proposed all seat admission of four bits is expected to precipitate the first stock burlesque fight in the Times Square section.

8 CONVICTED OF DIRTY STOCK BURLESQUE

Eight of the principals of the stock burlesque show raided during the performance Jan. 12 at the New Gotham theatre, East 125th street, were found guilty in Special Sessions Friday (27) of giving an indecent show. All were remanded to jail pending sentence Friday (6). They can receive a maximum term of one year in the penitentiary, a fine up to $500, or both.

Those convicted were Paul Ryan, 39, 136 East 17th street; Eddie Miller, 40, Braddock Hotel; Walter Arnold, 33, Edison Hotel, and Walter Brown, Braddock Hotel, all actors; Marie Arnold, 25, 240 East 175th street; Vic Cassell, 26, Braddock Hotel; Jean Bodine, 24, 240 East 175th street; Jean Kerman, 21, 105 East 15th street, and Connie Fanslaw, 22, of 255 West 51st street, actresses.

Officers of the Third Division visited the theatre on the day of the raid after a complaint against the show was made by John S. Sumner. The officers testified that besides acting suggestively the defendants also spoke lines which were indecent.

The women, especially Miss Fanslaw, according to the police, appeared practically nude in various scenes.

A new company of stock burlesque followed the broken up pinched one. It was still in operation yesterday (2) at the Gotham. Independent interests are operating the Gotham, reported headed by Solly Shaw.

New House Mgr. After Police Court Summonses

Following the issuing of summonses for a rough performance to seven principals of the stock burlesque troupe at the America, Bronx, Henry Suchman is out as house manager, replaced by Billy Hexter.

Action of "The Home News," local daily, in refusing advertising copy in view of the police action, resigned through personal efforts of Hi Gainsborough, the house operator.

A brand new Co. was recruited last week, which was instructed to report uptown Monday (2).

The Bronx cops raided the Gotham stock in the same neighborhood as the America.

The following are in the new troupe: "Hello Jake" Fields, Artie Lloyd, Ernie Mack, Ritzi Phillips, Peggy O'Neil, Marie Joyce and Rose Bernard.

Burlesque Changes

Irving Selig replaced George Shelton this week as principal comic at Orpheum, Paterson, N. J. John Quigg added to same Co.

GRAND, L. A.

(Stock Burlesque)

Los Angeles, Feb. 26.

One hour and 15 minutes of unadulterated dirt, called stock burlesque, is what the Grand has to offer. Thirty-five years ago this was the Orpheum, L. A.'s first big house. It started at the top and it's finishing at the bottom.

Six principals, a chorus of 12 and a seven-piece colored orchestra are on the payroll. The nut is $1,200 weekly. Enough Grade C morons come in to make the venture profitable.

Four blackouts, four teasers and four chorus routines make up the performance. The blackouts go the limit in filth, as do the teasers. Only girl with any class in the show is Toots Golden. She manages to take the curse off her teaser with a really attractive personality.

Situated in the heart of the Mexican district, the Grand features a Mexican troup of four who dance and sing in what is supposed to be a typical Mexican manner. One Mexican gal gets hot on her particular teaser, and there's a special Mexican twist thrown in.

Jazbo Mahone and Frank Meehan are the comics; Larry Farnum, straight, with Jessie Davis and Blancho Choette as the soubrettes. Charles Alphine does the staging and "writes" the blackouts.

The chorus has one routine it repeats for every number, a kicking gag. The girls are plenty ragged, but nobody cares.

This is the first time the strap has been taken half off in L. A. It may be the last, too.

Entire performance would be elevated considerably if the principals would throw old tomatoes at the audience.

Pictures are used at intervals to give the performers a rest. Feature is not billed and the main title was missing. But it was a western and the first piece of dialog was, "Do you remember the year of the big drought, Daddy?" Somebody should be able to guess the title from that crack.

Admission is 50 cents top. House was better than half full on Thursday. *Call.*

Mutual Wheel

Weeks of Feb. 28 and March 9

Arlington's Revue—Route No. 1; 9, Gayety, Baltimore.

Fine Feathers—Plaza, Worcester; 9, L. O.

Flapper Follies—Hudson, Union City; 9, L. O.

Girls in Blue—Howard, Boston; 9, Plaza, Worcester.

Hi Ho Everybody — Star, Brooklyn; 9, Trocadero, Philadelphia.

Jazz Babies—Gayety, Washington; 9, Hudson, Union City.

Record Breakers—Rialto, Chicago; 9, L. O.

Silk Stocking Revue—Empire, Newark; 9, Route No. 1.

Speed Girls—Trocadero, Philadelphia; 9, L. O.

Step Lively Girls—Gayety, Baltimore; 9, Gayety, Washington.

Twentieth Century Girls—Lyric, Bridgeport; 9, Howard, Boston.

Mutual's 10-Week Rotary Stock

Mutual has lined up 10 weeks in a rotary stock circuit which starts operating March 16 and 23 when the wheel shows quit. Plans call for 28-people troupes with week stands, except for Allentown, Reading and Lancaster, which play two-days each.

I. H. Herk, Mutual's president, said: "Stock burlesque is unpopular and unprofitable for any but the largest cities and even then the principals must be changed frequently."

The itinerary for summer "rotary stock" includes Bridgeport, Boston, Brooklyn (Star), Jamaica (Fox), Philadelphia, Allentown, Reading, Lancaster, Baltimore, Washington, Union City and Brooklyn Gaiety.

The Minskys and the Herk-Mutual offices have parted company.

The rotary stock scheme calls for eight principals and 16 girls with the troupes carrying wardrobe and scenery with one I. A. man.

Local house may add as many local girls as desired, together with specialties or extra acts. Same thing goes for additional "strip girls."

All casts are being engaged by Emmett R. Callahan, Mutual's assistant president, in the Mutual offices. Up to yesterday a few of the units remained incomplete.

Rotary stocks completed are as follows:

"Cabaret Girls"—Frank X. Silk, Monte and Mae, Teresa Schaeffer, Frank DuFrane, Elois Dwan, Johnny Baker, Muriel Curtis and Paul Jerome.

"Fashion Follies"—Harry Steppe, Lee Hickman, Jack Ryan, Erin Jackson, Sonny Kest, Moran Sisters and one to fill.

"French Follies"—Jeri McCauley, Lou Powers, Harry Allen, Al Pharr, Lee Smith, Betty Colton, Jessie McDonald and Joe Lang.

"Mirth Parade"—Johnny Ragland, Charles (Bimbo) Davis, Mervin Harmon, Nora Todd, Gertie Reed, Patricia Kelly and Ray Parsons.

"California Beauties"—I. B. Hamp, Tiny Fuller, Gus Flaig, Les Sponsler, Gertrude Beck, Georgia Southern, Nannette Daley and Mae Maiben.

The remaining units to be filled are "Palm Beach Scandals," "Hello Broadway," "Fun and Frivolity," "Around the Town," and "White Crooks."

Eight of the units open March 16 and the remaining two by March 23.

In playing the rotation companies in both the Star and Gayety, Brooklyn, the proposed stocks by Sam Raymond have been sidetracked.

INDIE VAUDE AT N. Y. FOX HOUSE

Lou Fordan, manager of Fox's Parkway theatre, uptown New York, is booking his own stage shows independently of the Fox office with the privilege of buying talent where and how he sees fit.

Under the arrangement the Parkway is the only known circuit-owned house booking elsewhere on a theatre chain that operates its own vaudeville booking office.

The Parkway is playing four-act bills composed of "showing" acts, break-ins and semi-pros. Shows are not billed as vaudeville, but called "professional previews."

Fordan is buying his acts from the New York indie booking field. Fox office retains supervision over the policy, but so far has not interfered, as it comes under the edict of permitting managers to use their own discretion.

NEWARK EMPIRE STOCK

Burlesque stock goes into the Empire, Newark, March 8, with Fred Clark as the stage producer. There will be talkers also and 24 girls and a runway.

Among the principals are George Reynolds, George Shelton, Delmar Sisters and Al Hilliard.

Sliding Billy's Stock

A new burlesque stock, headed by Sliding Billy Watson and George Monfred, opened at the Columbia, Cleveland, Feb. 21, with Dick Zeisler promoting.

Roy Peck and Josephine Flint are also with the Co. Zeisler is former Mutual show producer.

LOTUS HOWELL

Stage and Screen Star

IN SONGS

HEADLINING

PALACE, CHICAGO

This Week (Feb. 28)

Just completed year's contract MGM as featured player.

Booked RKO — Cleveland, Youngstown, Buffalo, Toronto, Boston and Palace, New York.

Direction: JENIE JACOBS

BOBBY MAY Sagt:

Fier mal den tag arbeiten ist schrecklich

FOX—RKO—F&M

SIX FRANKLINS

Working? Yes, thanks

BERT JONAS—Dir.—NAT SOBEL

FAMOUS ARTISTS OF THE AIR, Inc.

Present at the

RKO PALACE, NEW YORK, THIS WEEK

ONE OF THEIR MANY STARS

EDDIE DOWLING

"He can draw more applause and laughter from an audience than any three comedians.

"Herald Tribune."

WATCH "VARIETY" FOR FURTHER ANNOUNCEMENTS

TRIXIE FRIGANZA

R-K-O THEATRES, N. Y.

CHAS. H. ALLEN, Personal Mgr.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Five women and three men participating in stock burlesque show at the Gotham, 125th street, were found guilty of giving indecent performances in Special Sessions and remanded to jail for sentence March 6. Complaint was made by John S. Sumner of the Society for the Suppression of Vice.

Paul Whiteman has instituted suit for divorce from his wife, Vanda Hoff, who, it is understood, will not fight the action in consideration of $600 a month alimony and custody of their six-year-old son, Paul, Jr. Suit was filed in Chicago Friday (27) and charges desertion.

The basic agreement covering dramatic productions, existing between the Dramatists' Guild and producing managers up to Feb. 1, has been reapproved by the Guild. Clauses affecting the participation of managers in picture rights have been clarified. After March 1 no member of the Guild can contract for production of a play with a manager until that manager has signed the new basic agreement.

An annual survey of the radio industry revealed that 15,000,000 receiving sets were in use on Jan. 1 last. Only 3,827,800 receivers, with a retail value of $332,198,000, were sold last year as compared with 4,438,000 sets with a value of approximately $592,068,000 sold in 1929. About 52,000,000 tubes were sold last year with a value of $119,600,000 as against 69,000,000 tubes the year before. 1929 was the peak year for both sets and tubes.

Robert McIntyre, United Artists, thinks Eileen Lee, Marymount collegian, has possibilities and is taking tests to Hollywood.

Alan Dinehart, playing in "That's Gratitude," gained a brief respite in his $1,500-a-month alimony battle with Mrs. Dinehart, known to the stage as Louise Dyer, when given a few days in which to effect some kind of an arrangement with his wife. She is insisting that $10,000 bail ought to be posted before Alan is allowed to leave town. Dinehart stated he must open with his show in Chicago March 4.

Charles King and Richard Carle are formulating plans for a summer golf club for actors at Great Neck, L. I., on property owned by King.

Second legit house on West 42d street to go burlesque will be the Eltinge, which changes March 9. A. H. Woods has sub-leased the theatre to Max Rudnick, who operates picture houses in Brooklyn.

Within the shadow of the building in which her husband, William Easterday, and others are on trial before Federal Judge John C. Knox and a jury, charged with using the mails to defraud in stock-selling schemes, Lora Sonderson, 28, former actress, was arrested and accused of passing a worthless check for $4,000. Fingerprint records at police headquarters revealed that Miss Sonderson, under the name of Laura Biddle, had been arrested in Detroit.

According to the Dramawrights, "The Bed Bug," satirical comedy originally produced in Moscow, will get a Broadway showing this month.

Juanita Rodriguez and Sergio Lopez won first prize in dancing the Cuban rumba at the Roseland in what was announced as a national competition.

Paula Andrao, model, in private life Mrs. Noel Meadows, was shot in the nose by Herman Flatow, artist, during a quarrel, she said. Flatow denied the accusation, but was held without bail by Magistrate Dodge. Nature of the dispute was not learned.

Ivan Abramson, author and dramatist, has filed suit against Metro for $250,000, alleging plagiarism in the production of "Reducing." Abramson stated that in 1917 he wrote a story called "Enlighten Thy Daughter" and that while his yarn was being filmed Willard Mack, author of "Reducing," was a frequent visitor to the studios.

Actors' Fund has placed under contract of sale to Albert Hinckley, formerly of Boston, the Westchester estate left it by the late Clyde Fitch, playwright.

R. Milward Ellis, chairman of British Radio Manufacturers' Association, is seeking a showdown with American radio manufacturers on the question of ether patents. He cited the fact that British radio products are barred in the U. S. because of patent restrictions, while American sets enter Europe unrestricted by either tariff or bar.

New York Grand Opera Company of 60 closed a three-day engagement at a Buffalo theatre and found itself stranded without money enough to return to Manhattan. Efforts by members of the group to find Amedeo Pessari, who organized the company, were fruitless. Bond deposited in New York assured the return of the ballet of 16 and backstage employes, but principals had to finance themselves.

John Drew Colt, son of Ethel Barrymore, made his real stage debut Monday (2) at Princeton, N. J., in support of his mother in "The Love Duel."

An autogyro was used for the first time last week in landing packages on a moving ship when James Ray hovered above the French liner Ile de France and dropped several packages of Paramount films.

Models of "Rockefeller City" which will show in detail the real estate development which has been planned from 48th street to 51st street, between 5th and 6th avenues, will be exhibited within a week. That negotiations for the new Metropolitan opera house to be located there have been resumed is indicated by the fact that provision for such a structure has been made in the maps and miniatures.

League of New York Theatres will meet Thursday (5) for the expected ratification of a "Conference Board of the Theatre." Latter is to be representative of the managers, authors and actors.

First activity of the Board will be to delve into a form of self censorship which it is hoped will make any state reform measure unnecessary. At present the Mastick bill, designed to censor the New York stage, is in committee at Albany. The Board will have nine members, three from each theatre group, and there will be alternates so that the Board may function at any time.

The League explains its new idea is not a form of censorship but "an expression of the theatre's group responsibility."

LOS ANGELES

William H. Jobleman, former publicity agent for Alexander Pantages, and witness against the theatre man at his trial on attack charges, is being held by police for assertedly forging two checks.

Vivienne Sengler, actress, had her slander suit for $100,000 against Mrs. John Francis Dillon, wife of the director, Mrs. Annie Hallor, Ethel Hallor, and Ray Hallor, pictures, postponed to Nov. 23. In her complaint Miss Sengler charges the defendants slandered her character, causing Maurice Costello to jilt her. Her breach of promise suit against Costello was dismissed some time ago.

Charging that she had been tricked into giving a divorce, Mrs. Germaine W. Hershfield, wife of Ben Hershfield, agent, petitions for cancellation.

D. W. Griffith filed suit for $53,762.92 against the B. & H. Circuit, Inc., for returns from the showing of "America" at the Forum, then owned by that company.

Producers and theatres using disk recording have gypped him out of $60,000,000, Orlando E. Kellum charges in a patent infringement suit against Warner Brothers, ERPI, Paramount-Publix, Pathe, Columbia, Consolidated Film Industries, Fox Theatres, General Theatre Equipment, Technical Color Co., and First National. He asks an accounting of all earnings.

Suit for $3,050, said to be the balance on legal services performed by Attorney C. W. Cradick, was filed by Elmer Perry, assignee, against Mary Lewis, operatic singer.

A stipulation was entered last week by counsel for the plaintiff that the suit for $1,000,000 damages brought by Eunice Pringle, dancer, against Alexander Pantages, charging criminal attack, should be continued until June to await the state supreme court's decision on Pantages' appeal from conviction.

Sylvia Dees, dancer, was freed of burglary charges last week because of insufficient evidence.

Ethel Kenyon Sutherland, wife of Eddie Sutherland, is suing him for divorce on charge of an "unbearable artistic temperament."

Until information is received from Rumania regarding records as to birthplace of Duncan Renaldo, film actor, hearing on his possible deportation will be continued. Renaldo asserts that he was born in this country and that his real name is Basil Couyanos. The government contends that he came here as a seaman in 1921 and overstayed his leave.

After gaining entrance to the home of William Haines, film star, on the pretext that he had a package to deliver, a bandit bound and gagged a maid and ransacked the house, taking approximately $100 in $10 and $1 bills autographed by film notables.

Daisy De Voe, convicted of grand larceny theft from Clara Bow, and sentenced to serve 18 months in the county jail, has been denied a new trial.

D. W. Griffith named as defendant in a suit filed here by Fern Setril, one-time film extra, for $601,000, charging assault. Assault is alleged to have taken place in an unnamed apartment in Hollywood last June. The girl asserts she was lured there by Griffith on promises of a picture part. Griffith in New York said he doesn't know the girl.

Hila Dessy, Hungarian film actress, was ordered to pay $181 to the Agua Caliente hotel. She had issued five bouncing checks for that amount.

The Warner memorial clinic building, presented to the Los Angeles sanatorium by Warner Bros. in memory of Sam and Milton Warner, was dedicated last week.

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Direction: LEE STEWART

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PALACE

(St. Vaude)

Nothing to sweep them off their feet at or into the Palace this week. The eight-act bill unfolds as a fair show struggling to keep above the ordinary class and not quite making it. It's testimony to the headaches which go with the lease, for the Palace is no cinch to book and keep near the $30,000 gross mark every week. If a couple of current Broadway musicals don't close pretty quick it's going to be tougher.

At that, the show rounds into a satisfactory hurrah finale due to the "Youngsters of Yesterday" being hooked onto Eddie Dowling who does a mild m. c. for the veterans. The old timers are frolicingly billed by themselves, specified in their contract, but Dowling isn't making it tough for them. When the latter wants to work he can supply a lot of entertainment. When not so inclined the result is something else again. But Dowling was working Saturday afternoon. There are a couple of other male performers who hop in and out of the Palace, State, Paramount and Capitol and are apparently subject to the mood they're in.

Tommy Harris was the clean-up at the half holiday matinee. Maybe he isn't 86 but he's old enough to make the dancing that he's doing punch across for outstanding returns. Likewise, Dave Genaro's Cakewalk finale. Indeed, the old-timers are the principal factor in giving this week's display what wallop it has. And they're closing.

Dowling, preceding, contented himself by doing 27 minutes assisted by Fred Coots at the piano and the three Aron Sisters offering hill-billy harmony. Comedian went to some length to build up the entrance of the girls as being direct from southern hills and implying they were on the stage for the first time. He could have saved himself a load of expostulation for the entrance of the girls wearing varied color silk pajamas, one with a diamond pendant around her neck, hardly jibed with Dowling's highly colored introductory, besides which they were in gingham when at this house as an adjunct to Ted Healy's act a few weeks ago. The femme trio unburdened themselves of two numbers, which seems about all the modern audience can stand of this type of singing. There's a similar threesome now playing in a $5.50 musical and the results are about the same over there.

Meanwhile Coots got his chance to remind the house of the numbers he has written while Dowling delved into a couple of his song stories. They liked the general idea and Dowling.

Opening the second half were Randall and Watson. Not a new combination the couple having been together for some time now, but Randall has added a couple of smart ideas to the act's routine as regards himself. The shoeless double dance is retained but Randall has supplied an intriguing schedule of sleight-of-hand while doing his taps and has hit upon an unusual means of introducing the pianist who accompanies. Latter walks on as a piano tuner and Randall dances as the supposed technician goes to work. It's all in cadence of course.

To the hard-boiled, Randall's dancing is probably old-fashioned. Actually it is, but he's using his head instead of trying to compete with the modern kids who step out and break legs all over the stage. Randall is a dancer, not a hoofer, and retains a style in his work which cannot be ignored. His legerdemain while dancing registers as a corking twist, amusing and interesting though it will likely suffer from an applause angle because about the only thrill left in dancing for vaude patrons is a complete circuit of the proscenium arch by someone doing a wing all the way.

Randall had that surprised look on his face at the good but not exactly solid applause which greeted the effort. It seemed, too, to deserve more than it got, but audiences have become used to being wowed by dancing. They won't accept a smart piece of work unless the stub reads $5.50, which is Randall's real environment anyway, or by a hoofing boy with a big mouth and white teeth from Harlem.

Count Bernivici's girl band of 13 were No. 3 in the identical list of events which they offered at Loew's State not so long ago. It doesn't look as if the Count is a Palace act. For the other houses okay, but not where the scale runs up so high. It's become as much a mechanical as a band act, and Lopez first unloosed his effects here some years ago. Also there doesn't seem to be any good reason why a Palace audience should be asked to sit through Tschaikowsky's "1812" to the accompaniment of a clip from a revolutionary war film projected on a scrim and an off-stage gun popping in a barrel. At the State Bernivici had the house orchestra chiming in on this finale. Maybe he was afraid to ask the Palace pit crew, or possibly the boys are mad at Tschaikowsky. In any event, this ensemble doesn't smack of the Palace.

Piletto, a splendid juggler, opened convincingly and well. He undoubtedly would find it even more to his advantage if chopping two or three minutes from his present 11. Particularly adept at balancing balls he is also a salesman and, at times, very swift. At one point in the act the sequence is lightning and great. Piletto should try the film deluxers where he'd have to get rid of everything in about five minutes. It would help him and he's a bet for a film house unit. He played this house some eight years ago at which time he was top-mounter in Hans Beets' perch act.

Evelyn Herbert and Robert Halliday (New Acts) closed intermission, immediately preceded by the Mandel Brothers (New Acts). All did well.

Norman and Rio deuced. A peculiar sort of turn, Norman typifying one style of modern dancing, and expertly, but acquiring a partner for which the present layout of the act gives no explanation. The second member should be given more to do, else there is no reason for his presence. Stage crew rolled on a piano which the boys only glanced at, and there was some sort of an awkward wait halfway through the routine. Norman can deuce it, but something really ought to be done about Rio. As it stands the turn isn't giving either of the boys the best of it. *Sid.*

WABASH, CHICAGO

Chicago, Feb. 28.

History: Built in 1893, and named the Columbia for the Chicago World's Fair, it was one of the leading dramatic theatres of the country. Later became known as Weber's and enjoyed a long career as a straight variety house. After that went to vaudfilm and then to straight pictures. Now, it's on the return trip.

House: Shows its age. Posts in the auditorium. Boxes right up to the stage. But most of the stage taken up with sound horns, leaving about 12 feet for presentation. About 1,200 seats in orchestra and balcony.

Neighborhood: Once one of the ritziest sections in town, but now far on the decline. Theatre is in the heart of what's left of a once gaudy red light area. Bargain hunters as patrons from whom it's hard to grab the 30 cents for adults and 15 for kids. Children run up and down the aisles; plumbers and truck-drivers in working clothes, corner sheiks with pulled down caps who talk out the side of their mouths; tough flappers whose stock comeback is, "Oh, yeahhh"; laborers and their families to whom shows are a novelty and who, with talking pictures difficult to understand, rely on vaude for their entertainment.

Policy: Pictures with vaude dished out three acts at a time in two evening shows. House has been playing this policy now for almost a year, thus proving from the kick-off that it must be clicking. Most of these attempts at once-in-awhile stage shows take the count after a few false starts.

Material: Booked by Charles Zemater. Show, while weak, is plenty satisfactory to this audience, and far above the grade of amateur tripe being presented in several other houses around town under the fake label of professional talent. Result is that this house is sticking to acts while the others are dropping their turns as fast as the public gets wise to the left-handed amateur attempt. Managers are getting smart that three pro acts are far better than five or six A. A. U. parlor bits.

Presentation: All acts work against the house drapes which would figure about "two" in most theatres. Stage is excellently lighted and the acts look okay in the setting. Weak point is the single piano on the stage for musical accompaniment, necessitating the booking of at least one musicl act on each bill. Audience, however, apparently satisfied wit the layout. They're not particularly finicky.

Show: Gartell Brothers are a pair of skaters who have been around a bit. They get their biggest returns from falls and burlesque clowning. Their opening talk and song bits are very wobbly. George Watts tries hard to be a second Bill Robinson, but except for the color and the derby doesn't come close. As long as he sticks to his hoofing he gets by, but sinks the minute he lets his tongue get into the act. Talk, however, is probably forced on him by the bookers, who aren't willing to dish out cash for a single dumb turn. Linda Drigo and Manila Boys means a ballroom dance pair and five Filipino uke plunkers. Plenty of class and flash for this house. Dancers look great, but need more practice to execute their apache specialties smoothly. Too stiltted at present. Music lads are okay, but should stick to faster tunes and stow the "Orpheus" overture ideas.

Reaction: House loves hoke, loud and low-down. This bill was over and one of the rare occasions when an audience proved its enjoyment of a vaude line-up by continuing to applaud after the screen feature was started. "Free Love" (U) as the main film, and business very good.

STATE

Heavy drift of the Loew bookers doesn't argue great resourcefulness in bill framing. As the presentation houses of the circuit begin to break away from the spectacular ensembles, the specialty shows apparently drift into that form.

This week's assortment of acts at the State, for example, has three strictly stepping turns out of a total of five, and two of the dance acts are practically straight. Best that can be said for the selection is that it put a grand variety of different kinds of stepping grouped together, but still too much dancing for one five act show.

Show itself didn't mean much for the week at the box office. Feature was the Greta Garbo "Inspiration" (M-G) which took care of the draw end of the entertainment. Attendance at this second Saturday afternoon performance was above average in spite of spring like weather that made out of doors attractive for winter-wearied city dwellers. Picture is rather long but the five acts ran off swiftly with several earlier stage numbers cut well below 10 minutes.

Speed was the asset and the other was the presence of two comedy turns placed right, Charles Withers in his opry standard No. 3 and Oscar Loraine next to closing, a spotting that was to the advantage of Loraine since the Withers act had to break the laughter ice, a weighty duty at the State.

Opening was the novelty single of Ben Dover (they call it Ben Dova here), who has elaborated his original contortion into a first rate surprise dumb act. Dover used to do contortion on a high pedestal and it was just an act. He has learned to dance well, has transformed his old pedestal into a rocking lamp post and developed a whale of a single freak act, with comedy, a touch of thrill and an eccentric comedy drunk characterization that puts it over 100%.

Rogers and Wynne, the dance family with two generations working for the grand old applause appeal, turn the trick much better than most of them. Act gets over in less than 10 minutes and packs a lot of sprightly buck and winging. Explanatory announcement establishes the sentimental background that climaxes this type of turn. It's all quietly done with a minimum of stage bally and content to ride on its merit. Announcement of the elder pair for brevity and terseness is a model. Ingratiating stage interlude with a fine comedy touch by the older woman.

The Withers act somehow failed of its usual returns at this performance, which was mystifying. Before the Broadway drop-in casuals it should have been a riot with its quick surprise of effect and its rich travesty. What they liked best was the travesty moving pictures, which seems to be the surest of surefire hokum. Knockabout and back stage travesty only got mild returns. Chances are that the high percentage of Saturday afternoon flaps worked against the act.

On the other hand, Oscar Loraine did well toward the close after a rather quiet start, although you'd think the size of the house would hold him down. What they liked best was his comedy community singing and the climax of audience working aided by a girl plant lured to the stage to aid the get-together song-fest. His single straight violin solo likewise did well, due probably to the sudden change of pace from the comedy discords that preceded into a straight, sympathetic handling of the sentimental "Blue Bird in the Rain," which lends itself to sobbing violin appeal.

Closer was a nice, polite dancing turn of Amerique and Neville, accompanied by the easy-to-look-at Neal Sisters, who play the dance music for the team's two fast numbers, waltz and tango with acrobatic trimmings in contrast to semi-ballroom attire. Act's layout is first rate with fast shift of incident such as the Neal girls coming down for a harmonizing trio of a pop for one wait, and a fast bit of solo tapping and legmania by the extra boy dancer in the combination. Did nicely closing although a strong comedy number would have been better, in view of the rather sombre shading of the film feature. *Rush.*

PALACE, CHICAGO

Chicago, Feb. 28.

Plenty of show this week, running 110 minutes just on the variety end. Length can be blamed on Kitty Doner's new act and the Stuart and Lash and Cavaliers' double turn.

Miss Doner rolls along, new or old act, in the same rambling fashion of a pointless routine, but which always gets over on the Doner personality. This one is labeled "Little Cobbler." Like her other acts, this one starts out as if it were going to tell some sort of a story but winds up being just Kitty Doner.

In the present instance it means three distinct male impersonation specialties. New bit is the impression of a 60-year-old out for a hot time, and a hit.

Stuart and Lash, like Miss Doner, have been around here often in the past couple of years. Unlike Miss Doner, they're doing the old act. But still clicking. Plenty of hoke and old-fashioned slapstick applied in the circus manner. The Cavaliers' band remains just an excuse for the boys to stick around another 20 minutes and serves as an excellent encore.

Opening was the Saul Freed Foursome, working out of Chicago recently. Three men and a girl, presenting some fair hoofing routines and a few acrobatics. In the process of development.

Lottice Howell made good in the deuce, singing some pop and semi-pops in the vaude manner besides "Blue Danube" in the original dialect. Pleasing touch and quiet class. Walter Walters and company, to familiar to require comment, did nicely, as usual.

"Don't Bet on Women" (Fox) feature. Loop theatres are in the middle of a terrific battle for stage names, with Publix-B. & K. suddenly drifting away from the old idea that the picture's the thing and plugging name attractions on its stages. Duke Ellington, Rudy Vallee, Ben Bernie, Tom Patricola and Helen Kane are some of the personages being presented in answer to the list of headliners delivered by the vaudfilm Palace.

58TH ST.

The 58th Street is in a position to reap b. o. benefit from the display splurge the RKO Mayfair in Times Square makes on its pictures there, as plainly shown Saturday when "Millie" (Radio) came right over from the Times Square house where it had been for several weeks. Strong draw and justified the RKO people in running four shows Sat. Long before the second vaude show the house was capacity on the lower floor with the second show having one of the largest audiences of the winter. Credit given to "Millie" with the vaude draw left to Dr. Rockwell.

Dr. Rockwell was his usual comedy riot aided by the dancing Merediths. And with them came the surefire roar when Rockwell started shearing the singer's dress. The Merediths pleased as usual with a new opening, a Rumba number which is more colorful and modernistic than their former number.

Sunshine Sammy and his brothers, Joe and Charlie, were ahead of Rockwell. Act has become more of a threesome with the exception of the single imitation of Bill Robinson which scored its usual results here. Dancing is the standout and the talk seems almost lost.

Sammy is still riding on the rep the colored boy made some time ago with "Our Gang" comedies. That seems so long now that few can remember Sammy being with them. It's doubtful if the tag means much around the N. Y. houses. May still have its effect in the hinterland but film personalities have been so fast and numerous in stage appearances that one boy out of a former gang layout cannot expect too much. Those boys are also changing and also growing.

Opening were Van Cello and Mary. The man is the standout, the woman attracting attention through wardrobe changes, running mainly to military designs. It's helpful. The man's juggling of the barrels shows that the Japs haven't a corner on pedal dexterity. Did very well here.

On second were George Watts and May. Did fairly well with the singing of May especially well liked. Gags by Watts just so so with the laughs scattered. *Mark.*

COLISEUM

Only RKO reserved seat house in New York beside the Palace, and doing biz Monday night. Standees when the feature film, "Millie" (Radio), unwound for the last time.

Vaude was good for a neighborhood. Five acts, running to 75 minutes. Running time was drawn out because each act, including the opener, were forced to take encores.

Pepito, the clown, and Ben Blue, also a clown, but of a different order, were featured. The latter closed the bill and held up the lights and screen because of the response. Did one encore, but liked so well Blue had to show his face again before the audience would let the show go on.

Pepito, who preceded Blue, met with practically the same response. Pepito's clowning antics and vocal imitations left them asking for more. Crying baby sure fire here.

Six Cracker Jacks, five colored boys and one girl of the same hue, opened. Act starts slowly with a little hoofing by the boys and songs by the girl. Finish is a clincher for any bill. All the boys do group acrobatics with lightning speed.

Bob Nelson deuced with songs and gags, nicely spotted. His continual teethy smile and familiar manner put everything over. At this large house Nelson didn't speak loudly enough. Some of his stuff was seen but not heard.

Ross and Bennett (New Acts), mixed couple, held the trey spot with light patter, songs and dances.

ACADEMY

If this is a sample of Fox's new policy of house manager-booking, then Fox should return the buying of its stage shows to where it belongs—the booking office. If not, then maybe the Fox policy is right, and house managers know more about booking than the booking office.

But neither house manager nor booker should shoot so wide of the mark in dealing with a de luxe New York theatre, such as the Academy.

It was egg night Monday at the 14th streeter. Everybody laid 'em, and the climaxing Fanchon & Marco "Fountain of Youth" idea contributed its share of dairy fruit. It floundered badly on material and talent, standing up only on some exceptional costuming and a swimming tank flash finale.

Up ahead things were a pity. Never a more lacklustre bill of acts and never a more lethargic audience. Nothing went and anything that had a chance died with the small attendance because of what preceded.

It started early, with the mixed couple in the deuce. No electrical annunciators at the Academy, so a boy must walk on from the left fly with a printed placard. He gives out a quickie, this placard bearer, and if you're sitting in the mezz and lighting a cigaret just at that moment, the next turn will be anonymous. Thus must this deucing mixed team remain unsung, though maybe just as well, for this mixed team is a team without an act. She does straight and a dash of singing and he some comedy, some character imitations and some dancing. His dancing is eccentric, with big suit accompaniment. Perhaps that's why Eddie Hanley omitted his similar terping later on the bill.

For talk they do an "Ask Me Another" routine, the girl reading from a book and asking and the man answering. No laughs Monday night, for the talk or for the man's earnest attempt to get them in the comedy parts of his dance. Girl once was of the Murray Sisters, a not so bad singing and dancing sister team in the picture houses. With her new partner there will be no progress with the present talk.

The Tom Lomas Troupe found things equally chilly. This prop horse and stilt walking English novelty, after close to 10 years with act unchanged, probably is familiar.

Harry Howard thanked the audience for being so appreciative on his third Academy appearance this season. That might explain the general slump below par of results on all of Howard's stuff, though he did make the best impression of the show. It was strange to see this spontaneous and fast working comedian slowing up so noticeably in the deep ruts between laughs. They weren't in a laughing mood Monday night and by the time Howard entered they seemed ready for a funeral. This turn warmed and softened them slightly, which the others had failed to accomplish, and that supplied the F. & M. closer with the best audience of the evening.

"Fountain of Youth" does plenty of uphill climbing to the tank finale. It opens nicely with the 12-girl line, three boys, all dancing, and a baritone, in the Paree sightseeing bus number suggestive of the one in "50 Million Frenchmen." An energetic and extremely rough Apache dancing team, Hanley's pantomime and antics with a flock of stooges and a strikingly costumed tap dance arrangement by the girls are the bright bits along the way. Two-boy team on the banjo and in a military buck that didn't pass muster, and an eccentric loose leg by a soloist in tails were spotted along the way.

Six of the line girls become fancy divers in the tank sequence, their underwater disappearing for reappearance in changed costumes keeping it interesting. It looks like a ponderous set.

"Once a Sinner" (Fox), first half talker. Lobby nudes announcing Tex Guinan's little girls for the Tuesday change. *Bige.*

JEFFERSON

Capacity practically all day Saturday, with a line filling the lobby waiting to get in. Unusual draw credit goes to "Millie" (Radio), featured. Big attendance helped the vaude end of the show, acts working better before a crowded house, of course, and there's always more response. That's what happened here.

Bert Walton filled on the bill spot, and was also used to m. c. Walton did a good job of it, gagging between acts and building up applause for each number. After the first few acts he was inclined to use too much time. House liked him.

Jap risley turn, Osaka Boys, started the show. After risley opening, the two boys do pedal work with barrels, tossing them at each other and faking misses for comedy. Boys have a capital flashy finish.

Eddy Davis and May LaRue deuced with a comedy turn of mixed good and bad points. Davis does souse, playing in chalk-face. Best part was his souse acrobatic dance. Patter weak. Girl is shapely and a

(Continued on page 45)

CAPITOL

New York, Feb. 27.

Practically all vaudeville except that three or four Chester Hale girl line numbers are interpolated. Straight vaude is evidently the intent but the house seems to be reluctant to accept the fact, there apparently being a disposition somewhere to straddle the issue. For one thing they still persist in giving the stage proceedings a title, this one being tabbed "Novelettes," but the title doesn't figure anywhere visibly.

Most of the action takes place before the velvet drop hung in the shallow groove. The exceptions are in two of the girl numbers and in one dance display, where they backed up a single classical dancer with a group of posed figures arranged in a triangle, which architects call a "pediment." If you never saw a pediment, there's one on the Broad street frontage of the New York Stock Exchange, and maybe the effect is more propaganda for commerce.

Nothing of that sort would astonish the fans right now. Over at the Paramount last week the feature "It Pays to Advertise" put over free dialog mention of two score or so of national advertising accounts, and in the current picture at the Capitol itself this week—"The Easiest Way" (M-G)—they ring in the names of a half dozen current magazines by name and about as many nationally advertised products. If Paris Garters can crash the screen in "It Pays to Advertise," why shouldn't the Stock Exchange get a break in a stage setting? The old Columbia theatre went about it more frankly and more democratically, giving room on the street drop to Joe's Oyster House nearby.

Subject of posing a statue group comes up because it seems to represent another angle of the situation as between straight vaudeville and the old presentation type. Somebody seems to feel the need for a background besides a neutral drop, but on the other hand resists the illuminated pin-wheels and celestial transformations. Anyhow, the group of figures accomplished nothing except to distract attention from the act on the stage. It was to wonder when the figures would come to life, and a little disappointing when they didn't spring into motion at all. They really ought to get together on this vaude vs. presentation idea.

If this layout was meant for uncompromising vaude, it was poorly put together, being overboard on dancing and lacking in everything else. Of dancing there was every variety from the opening with Tanglefoot's elaborate legmania to the intricate adagio acrobatics of the Kemmys and Eva Ivey, with pauses on the way for the classical toe routines of Vivian Faye and the interspersed ensembles of the girls and the acrobatic grotesques of Barto and Mann for the climax.

Barto and Mann, closing the stage show, gave their entire specialty as done all around in the vaudfilm houses, running well above 10 minutes, and supplying the only comedy interlude in the performance. Knockabout of this combination of string bean and midget is the roughest kind of horseplay, but was as effective here in a Broadway deluxer as it ever was in an east side neighborhood house, proving again, if any added proof were needed, that rough comedy hoke is the greatest staple of the industry. This act has played the Capitol before.

Hale girls have a quartet of sightly numbers. Opening with a trick setting which makes them look tiny, they wear masks and the rest of the get-up to represent the comic strip mice and have comedy dance routines to go with the idea. Other elaborate number was a candy box idea, the girls being prettily costumed in Christmas candy colors.

Business was big Friday. *Rush.*

MICHIGAN

Detroit, Feb. 27.

Offering a local colored band as the additional attraction, the Michigan has an all around good show. Running a little long, though.

McKinney's Cotton Pickers, who originated here and played for two years at the Graystone Ballroom, are breaking in as a stage band this week with considerable success. Classing musically as perhaps the greatest in this area of all colored bands, musically, the band has something to learn about showmanship. This week will undoubtedly teach them much.

Band really goes to town and gets plenty of audience reaction. Under the direction of Don Redman, with Louis Dieppe sitting in for vocals, and two others also vocalizing, the drummer was outstanding for effects, and with his gyrations caught plenty of attention. Used in addition for this engagement are the dance team Simms and Bowie and the solo dancer, Tiny Brown. Team stood out on some very clever and graceful dancomania.

As played here with the unit, "What a Night," the show was divided into two sections by the trailers and news weekly.

For the second part the house was darkened and a film of cotton pickers was thrown on a scrim filling the entire opening. Then drew back to reveal the band with Louis Dieppe singing "Deep River." Opening effective. Then into hot rhythm number in which the band just didn't quit. Combo can play anywhere but should pay a little attention to presentation and special arrangement. A few cornfed numbers would help to sell the band, too.

Picture, "My Past" (WB), and business very good, with local band given major share of credit. *Lee.*

PARAMOUNT, N. Y.

New York, Feb. 27.

Looks like a normal week for this spot on the current session in having "Honor Among Lovers" (Par) as the main projection item and Borrah Minevitch as the added stage personality. The week also marks the return of Jess Crawford to the organ and this Friday (6), according to trailer announcement, Paul Ash will return to play ring master.

Present unit is Frank Cambria's "Porcelain and Jade," a picture house standard presentation title and conforming to its name. Production end is attractive on its color scheme for which 12 Anatole Bourman girls are the decorative feature. Knotted to the general theme are Dorothy South and Douglas Stanbury as vocalists. Otherwise, the three specialty acts are vaudeville subjects.

Vox and Walters, standard ventriloquists, are spotted midway and do 11 minutes. It can't be so easy to make the ventriloquism hit in all corners of this big seater, but the mixed pair made most of their material reach while the punch bit of the baby cry worked up for its usual applause climax. Some of the cross-fire is bound to be and was lost within such huge confines. For that reason the ventriloquial team might just as well slice two or three minutes as the answer would be the same and possibly better. If they ever hit an auditorium where portions of the audience can't hear them the resultant restlessness could conceivably become embarrassing as a film house assemblage is not exactly a tennis gallery. However, the pair did well here and deservedly.

Maureen and Sonny flaunt themselves as a rather reckless dance two-some, especially the girl in her acrobatics with the boy. She's a long legged and oversized damsel as regards the average miss doing this style of work, but that limb extension helps make her kicks sightly. Their routines are fast and to the point with sufficient action to neatly send the unit on its way.

An easy week for Ted Mack, m. c., in that there is no band selection to slow up the schedule and he is refraining from warbling the usual pop. Stanbury, if memory serves, was formerly of the Roxy though lately of radio. "Marching Home to You" is as synonomous with him as "Mandaly" for J. Harold Murray. Number turned out to be his second and closing item energetically delivered aside from his strong baritone. Well received albeit Stanbury could make it just as effective if curtailing the gestures to something less than what appears to be setting up exercises.

Miss South only combined her soprano with Stanbury at the start and finish. Stage crew was evidently having some difficulty following cues at Friday's second show for they forgot the singers at the finale, failed to pull the travelers and vocalists can only sustain a note just so long. Rather awkward with a second mixup on the drapes noticeable for a house snicker.

Minnevitch is still doing his same act although the boys are now down to a round dozen. Because he continues Gershwin's "Rhapsody" as the feature selection, as also the point for his personal contribution, it apparently caused Crawford to change his effort from that piece to "Liebestraum." The harmonica breathers did well for themselves despite that the supposedly hot finale seems to have cooled. The boys aren't working it up the way they once did. Response was satisfying if lacking that crack of thunder which immediately signalizes unlimited approval. It may be the signal to replace the "Rhapsody" and touch up the finish.

Paramount News, plus the trailer, went nine minutes on four clips, two of which are standouts. Brief discourse by the silver thatched and bearded Dr. Lorenz enticed attention through a vein of humor. The camera boys also made a swell job of depicting Gar Wood tuning up his new "Miss America" to hit 100 m. p. h. on the water. Management helped the latter clip along by threshing it behind a wide angle projection lens for splendid effect. Wood is the most cameraed boatman this country has ever known. Strictly a matter of publicity with him, having a factory which specializes in speed crafts, and cameramen are always welcome. Only fair to say, however, that the world's most expensive sport, high speed acquatic experimentation, is also Wood's main hobby, but there's always that commercial rider attached, and why not? Anyway, the Paramount boys have given him one of the best newsreel breaks the speed pilot has ever had.

Business Friday afternoon (27) normal. *Sid.*

STANLEY, PTSBGH.

Pittsburgh, Feb. 27.

Dick Powell, as m. c., looks familiar down here again. Pleasant crooner, who has been around town now for two full years is in a tough spot now, filling the shoes of Ed Lowry, but stands an even chance at this site.

Getting plenty of action from the front office with every effort being made to bolster regular Publix units by extra attractions and to get the right break in pictures. Last week, Powell's first downtown, he had Ruth Etting. This week it's little Gracie Barrie, a fav in this burg, and next it'll probably be Leon Janney, the kid film star, in person. Biz started off in great fashion for the current session, which augurs well. It's generally believed around here that Lowry started the Stanley habit in Pittsburgh. It's also just as generally believed that Powell can keep 'em coming as long as the shows are there.

Current show is the Publix unit, "Miniatures," plus alterations and additions. Shapes as a neat bit of entertainment. Mixed chorus has some nifty routines; Val and Ernie Stanton click with their comedy; the Three Jacks, patterning their dance routine after that of King, King and King (one of the Jacks is Bobby King, formerly of the trio), big with their fast stuff; Blanche and Elliott give the finale a punch with their dizzy whirling, and Julia Curtis, with her trick ventriloquist bass-soprano voice, and with Powell and Bernie Armstrong mugging for her, also cleaned.

Miss Barrie, spotted in the middle, sets herself by a little chatter with Powell, then sings three numbers, one to m. c. and other two to audience. This youngster, first singled out around here two years, has since played most of the RKO time and is a much improved performer. Her voice has lost that childish shout. She's to do four weeks for WB in this district, moving back into the midwest after that for RKO.

Powell, too, has a spot of his own accompanied by Bernie Armstrong, house organist, on a little piano on stage. Sings a brace of numbers, one with comedy lyrics for an acceptable change. Picture, "Dracula" (U), newsreel and Dave Broudy's overture, with Sylvia Snyder, local gal, as soloist. Biz capacity and plenty of standees. *Cohen.*

FOX

San Francisco, Feb. 27.

Stage shows are back in the Fox after a trial period without them, following the moving of the Fanchon & Marco units down to the Warfield.

These new units in no way conflict with the F & M brand, being quite different in conception and staging. They serve in a general sense to dramatize the musical program of Walt Roesner and his concert orchestra.

From the standpoint of class and entertainment appeal, however, they are superior to the F & M offerings. This opinion is based on the few thus far seen and particularly on last week's unit which was built around a patriotic theme and aimed chiefly as observance of Washington's Birthday.

Anthony Z. Nelle, formerly with the Roxy in New York and more recently in charge of stage musical ensembles at Warner Brothers' studio in Hollywood is staging these new Fox units locally in conjunction with Walt Roesner.

Billed under no particular title last week's show opened with an Amazonian type of ensemble called "Violets," with more than 20 girls grouped on an elevated stage at rear to suggest floral clusters. Slowly separating, they marched downstairs on each side as 20 more girls entered in march step from right and left. Then followed formation dances that included several novelty numbers. These girls, 40 in all, maintain an almost perfect rhythm and unison of movement that shows skillful drilling. Their precision was suggestive of the Tiller Girls.

Selections from "The Vagabond King," by Walt Roesner and his orchestra, followed. Then a blackout and a lighted scrim revealing William Gavin as Villon singing the title number. Another scrim effect with Delphine Murphy offering "Only a Rose." Then a reprise of the "Vagabond King" number with a full ensemble in costume, including the 40 girls and 16 men in a stirring chorus.

For the third number an "Interlude Danse Dramatique," entitled "The Madonna's Jewels," was offered. Stage set to suggest interior of old world cathedral. Anthony Z. Nelle and Margaret Donaldson enact a legend in an adagio dance which reaches its climax as Nelle steals the jewels from the statue of the Madonna, his act being followed by the clash of thunder, a bolt of lightning and the crumbling of a huge stone pillar. The effect was startling and spectacular. As a dance the work of Nelle and Miss Donaldson was good but not striking.

As a closing number Roesner and his orchestra launched into a medley of patriotic airs. The first being "My Maryland," with a character of a wounded soldier singing the selection as he rises into view of the audience from the organ pit. The girls again appear in costumes of the George Washington period and in their marching evolutions unroll long strips of cloth which when finally held together reveal the portrait of Washington. A moment later the strips are reversed and form the American flag. A "natural," of course, for a big hand, but really deserving it notwithstanding the flag waving.

The entire show moved with speed and smoothness, the dancing of the girls was noteworthy and the singing of both Gavin and Delphine Murphy pleasing and effective.

If this standard is maintained it should spell money at the box office. *Rivers.*

LOEW'S STATE

Los Angeles, Feb. 26.

Stage show this week is "Submarine," a perky F. & M. Idea. Feature is "The Easiest Way" (Pathe).

Fanchon and Marco's engaging of outstanding dance directors to handle its presentations has done a lot toward making the line routines more than just time killers. This was never brought out more forcibly than in "Submarine." The 12 Sunkist beauties were the unit's actual feature and their pirate number before the finale was an excellent bit of stepping. Sammy Lee is responsible.

Unit has better costumes than average, and a beautiful set in an underwater scene. It could stand more comedy, as Radcliffe and Bob, featured, are heavier on the vocal stuff than humor. It is also a bit slow, running to 50 minutes without a similar quantity of talent.

Acts include the Aerial Bartletts, Radcliffe and Bob, Robert Cloy, Ward and Pinkie, Steve Moroni, and Claire Lea and Richard Stuart.

Miss Lea and Stuart, tango dancers, were on after the opening number, a Spanish routine by the line. Little more than routine steps. Robert Cloy sings an interlude with Miss Lea as a finish.

Comic tumbling by Ward and Pinkie, after which came the underwater sequence with the girls garbed to suggest mermaids. A long spot was given at this point to a femme contortionist.

Radcliffe and Bob, colored boys, are slow in getting started, coming on in undersea diving clothes to pull up a treasure chest which later turns out to be the piano. Some meaningless patter precedes their business, which is singing with piano accompaniment. Radcliffe's "Eli Eli" sung in Hebrew through a meg, and received the biggest applause of the show. He encored with "When Irish Eyes Are Smiling" for a laugh exit.

Girls came on afterward for the clever pirate number, with Steve Moroni on for a spot tumbling.

Show has an unusual closing. A submarine is lowered into the underwater scene with the Aerial Bartletts doing trapeze routines hanging from the sub. The sub explodes, spins around, and falls to the stage for an exciting curtain.

This unit can be counted on.

COLONIAL

Detroit, Feb. 26.

A grind film house which has tried to stimulate business by offering a three a. m. cab drivers' amateur show. From the success of the first it will undoubtedly present a series of similar night life entertainments. Although at present patronized almost exclusively by the cab drivers and their wives, mothers and sweethearts, the wise crowd will eventually find its way to this type of entertainment.

One way to stimulate the attraction for the smart crowd would be to move the starting time ahead to about midnight. As played the first time it showed at the usual all-night grind price of 25 cents, including a feature picture and shorts. In addition the 10-piece stage band from the Hollywood theatre, and m. c. Eddie Loughton, were brought down to furnish the music and the pace.

As for the show, it is the usual amateur night stuff with the contestants only males, except for one reformed pansy as announced by the m. c. A little of the material was blue but with this crowd it registered for plenty laughs. In fact the laughs were frequent enough so that the word-of-mouth will pack the place whenever the stunt is repeated. Some of the turns were the usual hams for laughs and the rest from cab drivers who have ability but would rather eat regular and hack it than starve as an entertainer.

Played here for an hour and five minutes it could have gone on indefinitely.

Stunt is not new to Detroit, having been done last season at the opposition Fine Arts. At that time it was put on at six a. m. and lasted for two or three weeks. It was conducted on a cheaper scale and failed to draw either the audience or the contestants. Picture, "War Nurse" (M-G), with business near capacity at three a. m. *Lee.*

ORIENTAL, CHICAGO

Chicago, Feb. 27.

With Rudy Vallee brought over from the Chicago as the chief attraction, it looks like a mop-up for the Randolph street mosque on the week. Curly-haired lad of the meg and the sax sticks pretty close to his routine of the previous week, and the Maine boy still has them eating out of his hand. Opening show had them lined along the street and second performance jammed to the doors.

Vallee's insertion into bill required chopping Will Harris' latest stage confection, labeled "Sketches," into just a fragment. Harris melange opens with a quiet tableau of Louis XIV decorum and costuming that gives the Lambert Girls a mild workout.

Merrick and Allen in the succeeding bit manage to liven things up somewhat and squeeze out laughs with hoke violin and concertina manipulations.

Former Hollywood era contributes Walter Hiers who fills in on the scene change wait with a mess of old, new and intermediate gags touching upon such topics as his portly person, Austin cars and Hollywood. Hiers' delivery a little too fast for one with a high-pitched voice such as his, and in need of better timing between gags and dropping of tag-lines. Much of the chatter missed reaching balcony, so that laugh reactions seemed confined to fore end of lower floor. Comedian's sendoff, however, very gratifying.

Second half of stage show offered Al Kvale and house band in neat Japanese set and Ueno Troupe in a speedy and finished ragout of risley and tumbling feats that earned them the applause laurels of the brief 25 minutes of Harris' presentation endeavor.

Screen has Bebe Daniels in "My Past" (WB) and a Paramount short featuring Lulu McConnell, "Tongue-tied."

EMBASSY

(Newsreel)

New York, March 2.

After weeks of skiing and dog-sled contests, Fox-Hearst cameramen to attest the presence of spring, despite the ice, reach down to Yucatan for the year's first baby contest. Following this comes the regulars for in-between seasons, such as Catalina baseball practice, fishing through ice on Champlain and German winter sports. Last and least: Usual boy prodigy at spelling.

Aside from three or four clips there's nothing on this week's Embassy line-up that hasn't been seen several or many times.

The New York police department's aerial harbor spy system is an exceptional piece of work and snaps the reelage out of an otherwise lassitudinal pace. It takes in all phases of the department in connection with the sighting and chasing of a suspicious craft.

The reels are certainly going after wrestling. Most of the big matches are high-lighted on the Embassy screen.

Laughs are provided by Lou Tellegan's serious diatribe on women (although he uses a world of tact in the finale). Mayor Thompson's figurative blessing of Hearst and some talk about himself, Lincoln, Washington and Jefferson in the same breath. And Thompson and Tellegan look the camera straight in the eye.

Some more hats and cavalry and then a few lines from Sax Rohmer, Y. W. H. A. girls of Washington Heights doing gym work to ward off springtime's Times Square mashers, and a plug for the ballet at the Capitol theatre.

Latter, incidentally, is said to have been the first shot made in a house without special lighting. Further claim is that the camera was located in the Capitol's projection booth and the girls were caught while doing a regular show. *Waly.*

PARAMOUNT, L. A.

Los Angeles, Feb. 26.

A clicksure orchestral presentation topped by the Biltmore Trio and a good roll of celluloid in "Honor Among Lovers" (Par), make up to some degree for the poor stage unit. Frank Cambria has had a relapse in "Smile Awhile."

The comedy act, Kaye and Sayre, made a poor impression, but it probably isn't their fault. Looks like someone in Publix sat down during a lunch hour and tried to write some material that would fit in with the country cottage setting that furnishes this unit's atmosphere.

The trick laugh of the girl member of the team always was funny and helped here, but without good crossfire it can't carry far.

Summers and Hunt, dancers, are oke with a few eccentric and buck routines but are on much too long. The clever little dog they carry gets a laugh or two and looks cute, but the gags built around the mutt are weak.

Ferry Corwey with his regular vaude routine and most all of it

(Continued on page 45)

New Acts

EVELYN HERBERT and ROBERT HALLIDAY
Songs
16 Mins.; Three
Palace (St. V.).

An emergency booking for the Palace to split the headline position and satisfactory from a stage standpoint. How this duo is as a draw will show at the end of the week.

Schooled and able performers from operetta, Evelyn Herbert and Robert Halliday have dropped all ceremonious formalities, even unto a pianist, to go right to work on melodies which they have sung in their various shows. The routine is simple and to the point; they open with a duet, each does a solo and then duetting again for finish. The tunes are familiar and sufficiently light not to rasp the vaudeville temperament while being delivered by voices which rate in the top flight of light operetta. Besides which there is Miss Herbert's attractive appearance.

The pair were on and off here in 16 minutes, including an encore which might have been forced another notch had the principals so willed. The act was probably hastily routined, but it couldn't have been an especially difficult problem in lieu of both being singers having an attractive supply of material upon which to call.

A class interlude amidst the hit and run type of entertainment with the selections falling upon patient and pleased ears. Hardly dynamic, but most pleasant. The same result should be achieved in RKO's vaudfilm spots if it should come to pass that this combination plays them, particularly in the Metropolitan centers where they are perhaps best known. They closed intermission. *Sid.*

TRIXIE FRIGANZA
"My Trip to Hollywood"
Songs and Talk
12 Mins.; One
86th Street

Trixie Friganza in this new turn written by Neville Fleeson, called "My Trip to Hollywood," is carrying out with new ideas and songs and talk, her old stand-by pattern for a sure-fire vaude act. She does a little of everything, even to a few tap steps done in shorts that was most stimulating to all the hefty gals in the audience.

The idea revolves around her Hollywood picture making experiences. Mentions "Free and Easy" she did with Buster Keaton. Miss Friganza does a reducing number that fits her perfectly. Going on location in an Austin car was a full two minutes of howls. This was in straight talk. Follows with straight, Spanish and jazz versions of Victor Herbert's "Sweet Mystery of Life," building up what has gone before into a big climax with the real shorts, the taps and agile stepping.

Other than Miss Friganza could spot one more comedy number, it is hard to pick flaws in the turn or in her showmanly manner of selling.

Trixie goes on while others drop out of the picture. This it seems is the true test of artistry and public acceptance. Her smile throughout is infectious and not proppie. Punch lines all land where she wants them to, and even in this, a brand-new act, she has full control of the audience.

Miss Friganza easily follows her other, solid vaude routine, called "Bag 'o Trix."

DANNY SMALL (3)
Songs and Dances
16 Mins.; One
86th St.

Formerly of Small and Mays, Danny Small has a far better chance with his new arrangement. Aided by two youthful steppers and a girl who does a fair snakehips, he sings some standard numbers in a good tenor voice and presents his specialists with the air of an accomplished m.c.

Small introduces his company as his cousins and they all work hard. Opening isn't particularly forceful but seemed to fool some of the audience when the off-stage singer of "When Irish Eyes Are Smiling" was revealed.

Good, fast stepping set this colored act at the close, Small keeping pace with his younger assistants.

ROSS and BENNETT
Talk, Songs, Dances
12 Mins.; One
Coliseum

Mixed couple. Boy is Joe Ross, formerly single, and girl was once of the Bennett Sisters. They have a light offering of nut patter and dances by Ross, good enough to satisfy, but with room for improvement.

Both are personable youngsters and their manner is pleasing. Material could be strengthened. Girl plays the dumb-dora, with boy straight. Latter has two dance numbers, both strong.

Here he encored with a hoofing routine that should be included in the body of the act. There may be when that routine is wasted. It's too good to gamble on.

TEXAS GUINAN AND GANG
Revue
45 Mins.; Full (Special)
Audubon

Texas Guinan has been in and out of vaude a lot since 1909 when she was known as the "two-gun girl." And each time, especially since 1925, she has brought a new batch of people with her, and each contingent running largely to girls.

And in rounding up a nite club corral of femmes like Ruby Keeler, Bernice Speers and Alice Boulden of the '25 vintage and the Kitty O'Reilly, Babe Fenton, Lorraine Hayes and Hanley Sisters of her '29 mob, Tex never seems to have trouble. Her present array works hard.

For her present short sashay into vaude Tex has endeavored to offer a stronger stage turn than formerly, although in the 45 minutes at Fox's Audubon there was a noticeable repetition that mitigated; too much similarity in tapping routines didn't help.

First and last the Guinan act outstrips any other flash act on noise. It is also rampant with the wooden clappers which are tossed out early so that the noise infection becomes audience positive.

It all tends for a carnival spirit, perhaps, and may give the neighbs a kick, but the kick of a cotton snowball may be of the past.

The Guinan gang ("gang" now instead of "mob") includes Joe Fejer and his band, and the musicians are working all the time, especially the drummer. That's part of the noise. Small aggregation but oke for the Guinan roughhouse stage play.

Turn of course has Tex as the big inviter of hands for the "little girls" and doing her usual loquacious piping. Richard Lane is on the stage and down on the short runway, kidding Tex all the way and also doing a brief singing specialty. Another man works in the audience.

Dancing team, Miss Storm and Jack Kenny, offer several numbers, one a fast adagio routine that had the auburnhaired Miss Storm doing some contortionistic bending. Ensemble work not much but enough as feminine color when the single gals are not working.

In succession, Tex trotted out Ruth Goodwin, singing fairly and dancing better; Sue Austin, high kicks and some acrobatic stuff; May Darling, buck dance; girl she forgot to name in a hoofing specialty; Eleanor Smith, tap dance on toes; Loretta Adams, in male attire, doing "Just a Gigilo," following the song with a gingery dance. The finale is a "river" number, each girl representing a river with the audience guessing each as Tex describes or defines location. This had the girls in the little to wear outfits with the boys down front proving the best "river" guessers.

Tex has several blue gags. If not it wouldn't be Tex.

Unlike in her last vaude appearance Texas is doing little kidding of the cops or raiders. One of her biggest laffs came on a reference to Belle Livingstone. *Mark.*

WM. and JOE MANDEL
Comedy Acrobats
13 Mins.; Three and One
Palace (St. V.).

The Mandels haven't had a new act notice by "Variety" in some time. Next May will mark the 10th anniversary of that incident. It's a matter of record, according to this paper's files. And maybe it's the Mandels' own fault. There are a couple of reasons.

One is that they've become such a standard comedy act that the trade has long since come to accept them as a matter of course and at the top of their class. The other is that they are still doing the flying miss from a trampoline, the comedy finish of calling into the wings for the curtain, which eventually is dropped behind them, and the burlesque head-to-head balance in "one" as an encore.

The boys were doing these three pieces of business back in '21 shortly after they had split from the Jack Alfred Trio to assume the billing of William Mandel and Co. As Joe developed fast on the comedy end, aided no little by the afterpiece with Owen McGiveney, Bert Wheeler and Dodson which became a vaudeville legend, he forced the dropping of the "company" to secure personal mention. The Jack Alfred Trio also delved into comedy acrobatics, but didn't develop the idea to the point which the Mandels have reached. For after 10 years there is no doubt that they are still the best and as surefire as ever. It speaks a volume for three pieces of business which can stand up over that period of time.

The Mandels, as a team, first walked on the stage as carpenters to then go into the hoke gymnastics, while always indelibly imprint the fact in passing that the tricks were accomplished before they folded up for the laugh. They are no longer the carpenters. Joe appears in misfit regalia, including top hat, cane and monocle, while Will is more nattily attired. Otherwise, the act is about the same. After a decade at this sort of thing you might think they'd get a reception upon entrance. You're right.

The brothers were at least among the first pair of acrobats to seek and find a way to cease either opening or closing bills during an era which was dominated by the smooth working straight acrobatic or lift acts. They found it and the vein of gold is not yet exhausted. Ten years after starting as a team, they are No. 4 on an eight-act show at the Palace and not afraid of the audience, which other performers of equal experience dote upon mentioning in their curtain speeches at this house. It's something the Mandels can and probably will tell their grandchildren. Not many acts, if any, have approximately done the same routine for such a length of time with so few complaints. *Sid.*

JEFFERSON

(Continued from page 43)

looker, but needs coaching in comedy foiling.

Another supposedly radio turn, Radio Jacks and a Queen, which has been playing in vaude quite some time, pleased with smooth harmony. Act does most of its singing through a mike and amplifier out front. Gives the voices a corking effect. Girl has a knack of radio delivery that puts over all her tunes strongly. Boys also possess good voices.

Joe Lyons and Jimmy Coughlin got laughs with crossfire. One of the boys uses a dead-pan comedy get-up. Other plays a cop, with patter revolving around the former breaking traffic rules. A girl is used for one song number.

Doc Baker and company not so hot here on return. Baker would in all probability go about as well with but half the cast. Six girls in the pony chorus look nice and on the sight side promote. But they haven't an outstanding dance number. A mixed couple assists with song and eccentric and acrobatic dances. Baker's quick changes are the best feature. Act includes an oke comedy prohibition skit.

Bert Walton, the m. c., had his chance to do his whole act in next spot. Didn't do much himself for the probable reason that he had used up all his gags by that time. Brings a woman, quite advanced in years, for an Irish song number. Later brings up a wop stooge, who interrupted the act by selling peanuts in the aisles, for an Italian aria. Finish was a hoke bit from "Carmen."

La Belle Pola, trained monk, closed. La Belle plays an air organ while another simian pumps the air. Follows with a Charleston and Varsity Drag dance, with a woman trainer doing the cueing.

81st ST.

Redheads hold the spotlight at the 81st Street this half with Babe Egan and her bevy of flaming tresses and Sammy Cohen, curly red headed boisterous comic, sharing billing. Cohen is fast learning the vaude tricks and if he ever gets hold of a good comedy routine he should go far. As it stands now, Cohen holds up through his former screen connections of which a few shots are shown on the sheet before he enters. The best bit is his imaginary fight. Femme foi whom he says is the wife, sings in a happy style and aids in the finish.

Al Stone and Ann Lee offer a hodge podge of clowning and music delivered via the piano and sliphorn. A few years back, Miss Lee was a stage struck youngster who used to be constantly around the Interstate theatres in Fort Worth and Dallas, Texas. She used to tell show people they would see her in New York on the stage some day. Well, here she is, and okay too. She helps Stone in making this act good vaude. Stone is capable in the comic role and plays a nice trombone solo.

Daro and Costa, assisted by a male pianist and girl acrobatic dancer, offer little outstanding except their finish adagio which sells the act. The girl dancer does her bit passably. Act opened the show here. Started slow but finished rather well.

Babe Egan and her Hollywood Redheads, 12 girls who play with a sharp attack like men, and who dance and sing acceptably, hung up a show stop mark and customers were reluctant to let them go. With every girl a sorrel top, they make a pip picture. Changes of costumes, well selected melodies, and good staging all crowded into just 15 minutes insures this act.

Business was great. Picture, "Millie" (Radio).

86TH STREET

Due to the 85 minutes' running time of the feature, "Millie" (Radio), the overture and one act were eliminated.

The bill ran smoothly Saturday afternoon, and the house, almost capacity, registered frequent approval and seemed completely satisfied with the fare.

Monica and Ann Skelly, sisters of Hal, worked like seasoned troupers in a thinly-woven skit that has to do with two sisters who marry two brothers so the latter can inherit fortunes and then all of them discover they're really in love. Assisted by Billy and Jack Holden, the Skellys sing and dance through three appropriate and attractive sets. They closed the bill satisfactorily.

On second was Danny Small (New Acts), who is now assisted by two young men and a girl, all hoofers. Danny has his talk at a minimum, thus remedying a former fault, and sells the turn nicely with his songs and stepping.

Francois Densmore and Co. opened with an offering that has a heavy European flavoring. There is hand-balancing, hat spinning and a novelty number, all just fair. Then an elaborately staged Satanic effect which has Francois in fast action on a small platform with his several helpers dancing about, while billows of smoke and fire arise from the stage through the medium of a stereopticon.

Bernice Claire (New Acts) was next-to-closing, helped by a pianist. She sang three songs in a small but tuneful voice and scored well with the last, which built up a nice climax with a well-rendered obligato.

W. C. Fields comedy, a travelog and "Toby the Cat" short completed.

RKO, L. A.

Los Angeles, Feb 27.

An even balanced, smoothly running show this week. Four-act road bills coming through here have generally been picking up in calibre. Where and when possible a local name, varying in importance, is put in to tighten up the shows. So far as exploiting vaude to any extent, the RKO has been following a pretty consistent policy of giving an even break to both the vaude and the picture and the results usually have been satisfactory. There always will be a sizeable element of vaude patronage downtown when the quality is there.

No squawks on this bill unless from those who can remember Johnny Burke way back when he was still doing the same soldier act. Headlining this show, Burke hasn't changed a detail of his old and time worn routine.

Remainder of the layout measures up okay, with Falls, Reading and Boyce turning out a nifty opener. Two boys and the girl are just as snappy as ever on the hoof, with the lads scoring heavily on hand springs and fish flops.

Another turn reminiscent of the old days is that of the Wilton Sisters. They used to wear kid clothes and bows not so long ago. Now they've grown up and still doing a classy harmony act.

Jarvis and Harrison are doing a new sketch this season. Moves along okay until their son does his imitation of famous dancers. Coming as an afterthought this hoofing could be dropped.

Show is paced fast, with the four turns in all hitting a 45-minute limit.

"A Lady Refuses" (Radio) on the screen. *Span.*

PARAMOUNT, L. A.

(Continued from page 44)

there, and Johnny Bryant, whistler with a few bird and other imitations, are the other acts. Corwey, an opening act, peculiarly enough provides more laughs than found elsewhere on show. Bryant merely tops a line number and scrams quickly.

Ensemble is the Gambarelli Girls. Pass muster but not much more. Publix units have carried many better lines than this one and plenty with better routines.

Running time 33 minutes, under average.

The production overture is "Light and Shadow Impressions," with Rita and Rubin, adagio team, and the Earl Wallace Ballet of 16 girls. Well done, and considering local handicaps puts it all over the regular unit for entertainment value. Had stage shows when produced locally achieved the excellence of the production overtures so effectively staged here now by Jack Partington it would not have been necessary to bring in the New York units off the regular Publix route.

The Paramount fans like these Partington-staged units with Oscar Baum's pit outfit and they like Baum. The Biltmore Trio, here now to stay awhile, is also well liked. Act topped the stage presentation, coming out of pit to croon a couple pops to heavy applause.

Since more attention was given the local Paramount, the house is being operated as though worthy of the Publix name.

Show runs smoothly, and those operators in the booth are no longer asleep.

Con Maffie at the organ presenting a collection of "dream" numbers, and Paramount News other elements in show. No room for shorts with the heavy array of stage material.

Fair house at Thursday night's first de luxe show, with every indication the policy built up here is beginning to show results. *Char.*

Tax Increases

(Continued from page 13)

in the history of the picture business here. Decision has been reached to present a petition to the government making a plea for reconsideration of the whole matter looking toward revision of the tax. It is believed in some quarters there has been an error in the framing of the law which gives ground for the expectation that it will be drastically revised when the real situation becomes known.

Millions

Majority of receivers of product here have already cabled to the States to hold up all shipments of product to this market. Taxes on the consignments awaiting shipment would amount to millions of dollars instead of the normal hundreds of thousands.

First positive action under the new conditnon is Warner Bros. who have cancelled leasing arrangements under negotiations, as well as calling off numerous tentative realising engagements. The trade is seeking to impress upon the authorities if a reasonable attitude on the subject is not assumed by the administration, many companies will fold up, due to the impossibility of carrying on under the new situation.

Meantime the Argentine Cinema Association, group which says it wants to improve the market for native material, has sent a communication to the government congratulating it upon making effective the first demand of the association's petition for the tax which, says the communication, "is only apparently damaging several importers, who will meet the new condition by making prints locally."

Native group adds: "On the other hand, local producers and hundreds of families working for them and dependent upon their activity will benefit immediately."

Gag of this statement is that there is no native picture producing industry.

Essence of the whole thing is that the new tax means the elimination of all foreign product from this territory, while the Americans will be able to release only their "super" product, leaving the program run of product out entirely, unless the excessive tax is immediately amended.

Right on top of the feverish situation arising out of the new tax, there arrived early this week Victor Shochet, home office representative for Fox, and Max Ehrenreich, whose mission is to open a new branch office here for Columbia.

POLAND

(Continued from page 12)

campaign calling for special children films, declaring there are not enough pictures for them and the theatres are losing money in consequence.

The government is trying to make things easy for exhibitors. The cinemas are no longer forced to have 10% of Polish pictures in their program, and are considering a question of allowing smoking, perhaps because people are smoking less cigarettes nowadays and consequently the government is losing money.

We have in Warsaw only one big theatre that does not show talkers. It runs silent pictures, usually of German origin. They have had revues, "Return of the Waltz, "No Long Skirts" and "Long Live the Press."

Polish Gangsters Now

Our criminal class are very quick to adopt American ideas. Bandits a la Capone tried to hold up a cashier in a cinema, but the girl got away and the gangsters were caught.

In last nine months 719 talkers were imported: of these 621 were American and 42 German. In Poland there are now 631 cinemas with 203,000 seats. Lodz has 60, the biggest number, but generally they are small. Next is Poznam with 59 cinemas, and in third place Warsaw, which, however, has the largest number of seats. It is surprising that Wilno, with the population more than 200,000, has only a few cinemas with 5,000 seats.

All business in Poland is bad, just as everywhere else. The crux, perhaps, is the uncertainty of what will become of the talkers. Some of the producers here do not know what to do. Each is looking to what the other is doing. Propaganda and patriotic films were so much overdone in Poland that there is no more room for them. The producers are afraid further that something new will come—another invention, so that their capital spent on the talking appliances will be lost.

At last a very first-class weekly, called "Kino." This paper is beautifully illustrated, and gives in a concise form all the news.

Variety Bills

NEXT WEEK (MARCH 4)
THIS WEEK (FEBRUARY 28)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (7)
Lita G Chaplin
Karyl Norman
(28)
Piletto
Norman & Rio
Eddie Dowling
Old Timers
Herbert & Halliday
Count Bernivici
Randall & Watson
Wm & Joe Mandell
J Fred Coots
Arron Sis
Chester
1st half (7-10)
The Dakotas
Talent & Merit
Raynor Lehr Co
Babe Egan Co
2nd half (11-13)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
Youngsters of Y'ty
Phil Cook
Burns-Allen
Pichanna Tr
(28)
Enos Frazere
O'Brien Hewitt
Seed-London
Dance Mannequins
Dezo Retter
Karyl Norman
Bruno Weise 3
Jefferson
1st half (7-10)
3 Adams Sis
Billy Maine Co
Geo McKay Co
El Cleve
Pepito
2nd half (11-13)
Wilson-Kepple & B
Jack Boyle Co
Candreva Bros
Sullivan-Higgins
Curley Burns Co
Wilson Bros

EDDIE STANLEY SEZ

It's not art to get a laugh with a new gag.

Try getting one with a stale gag —THAT'S ART.

Dir. LEDDY & SMITH

2nd half (4-6)
Betty Jane Cooper
Medley & Duprey
Fleeson & Hayes
Charlie Foy Co
Coliseum
1st half (7-10)
Wilton & Weber
Fay Gang
(Three to fill)
2nd half (11-13)
Leatrice Joy
Ward & Van
(Three to fill)
2nd half (4-6)
Hickey Bros
Monica & A Skelly
Harry F Welch
Bernice Claire
Alexander & Olsen
81st St.
1st half (7-10)
Zelda Bros
Nash & Fately
B Raines & Young
Dick Henderson
Eddie Leonard
2nd half (11-13)
Rubio Sis
Norman & Rio
Bernice Claire
E St'ley & Va. Rae
Jules & J Wolton
2nd half (4-6)
Wallace Sis
Hartley & Alvarez
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
86th St.
1st half (7-10)
Harry F Welch
Roscoe Ails
Gus Edwards
(One to fill)
2nd half (11-13)
Wilton & Weber
(Three to fill)
2nd half (4-6)
McC'mick, Swan, L
Harmon & Sands
Joe May & Dottie
H Heidt Orch
58th St.
1st half (7-10)
Wilson Kepple & B
Carleton & Bellew
Charles Withers
Sylvia Clark
2nd half (11-13)
Piletto
McLallen & Sarah
(Two to fill)
2nd half (4-6)
Samaroff & Sonia
Chas Withers
2nd half (4-6)
3 Adams Sis
Alan Reno
Primrose Seeman
Smith-Ballew Orch
Fields-Georgie
Bert Walton
Leavitt-Lockwood
Royal
1st half (7-10)
Jack Boyle Co
Billy Swede Hall
Stone & Lee
Eubie Blake Orch
2nd half (11-13)
Alexander Bros & E
Cowan & Gray
Gene Sheldon
Joe Young Co
Spider's Web
2nd half (4-6)
Van Cello & Mary
Almy & Blye
Billy Maine
Gertrude Avery Co
Chas Althoff
Ben Blue
BROOKLYN
Albee (7)
Randall & Watson
Rae Samuels
(Three to fill)
(28)
Swan & Lewis Rev
Millard & Marlin
Burns & Kissen
Casa Lehn Co
Phil Cook
Flushing
1st half (7-10)
Hickey Bros
Faber & Wales
H Heidt Orch
(One to fill)
2nd half (11-13)
Billy Farrell Co
Ruth Roland
Bob Murphy
(Two to fill)
2nd half (4-6)
Con Colleano
Carleton & Ballew
Ward & Van
Ann Pritchard Co
Frank Richardson
Kenmore
1st half (7-10)
Rubio Sis
Norman & Rio
Bernice Claire
Stanley & Va. Rae
Jules & J Walton
2nd half (11-13)
Zelda Bros

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

Nash & Fately
Anita Stewart
Wilton & Weber
Lee Twins
Fordham
1st half (7-10)
Ward & Van
Ruth Roland
Bob Murphy
(Two to fill)
2nd half (11-13)
Hickey Bros
(Three to fill)
2nd half (4-6)
Chapelle & Carlton
Trado Twins
Art Henry
Seeley & Fields
Pepito
Franklin
1st half (7-10)
Alexander Bros & E
Netta Packer
Eddie White
Musical Fiends
P Rooney & Son
2nd half (11-13)
Forum Boys
Wylie & Young
Fisher & Hurst
Doc Baker Co
2nd half (4-6)
Yoki Japs
Al & Frances Craig
Jack Flynn & Co
Rimacs
Senator Murphy
LaBelle Pola
Hippodrome (7)
Samaroff & Sonia
Bob Ripa
Ray Huges & Pam
Nash & Fately
B Raines & Young
Dick Henderson
E Leonard & M's'l's
2nd half (4-6)
Daro & Costa
Stone & Lee
Babe Egan Co
Sammy Cohen
Madison
1st half (7-10)
M Wilkins Co
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
2nd half (11-13)
The Dakotas
Talent & Merit
Raynor Lehr Co
Babe Egan Co
2nd half (4-6)
Rubio Sis
Reynolds & White
Mr Wu Co
Sylvia Clark
AKRON, OHIO
Palace (7)
Pasquali Bros
Fox & Curtis
Small Br & Hayes
Evans & Mayer
(28)
Paul Kirkland
J & H Kennedy
Joe Termini
Al White & M'ton
ALBANY, N. Y.
Keith's
1st half (7-10)
Vogues of 1931
Regay-Donahue
Paul Mall
May Wirth
2nd half (11-13)
Van Celio & Mary
Ulis & Clarke
F & M Britton
2nd half (4-6)
Joe Mendis 3
Sinclair-Ford
Eddie Leonard Co
ATLANTA, GA.
Keith's (7)
Thaleros Circus
Rome & Dunn
Vercelle Sis
Joe Marks
(28)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
BALTIMORE, MD.
Keith's (7)
Hubert Dyer Co
Ewing Eaton
Rudell & Dunnigan
Will Osborne Orch
Dora Maughn
Keo Taki & Yoki
Dooley & Sales
Robins 3
(28)
Larimer & Hudson
Jay Velie
Marshal Mo'tg'm'ry
C Blossom & June
Claire Vincent Co
Lita Grey Chaplin
Clyde Hager
Australian Waites
BOSTON, MASS.
Keith's (7)
LaBelle Pola
Danny Small
H Langdon Co
Patricola
Sunkist Ed Nelson
(28)
K T Kuma Co
Pall Mall
Chaney & Fox
Dooley & Sales
F & Milt Britton
BUFFALO, N. Y.
Hippodrome (7)
Monroe Bros
Tommy Evans
Ann Suter
Vanessi Co
Bob Hope & Antics
(28)
Mangean Tr
Yorke & Johnson
Milo
Milton Berle Co
CEDAR RPDS., IA.
1st half (7-10)
The Wranglers
DePace
Ada Gordon Co
2nd half (11-13)
Alice & S Lamont
Leon Navara
Naomi Morton Co
2nd half (4-6)
Doin' Time
Krugel & Robles
The Champion
2nd half (4-6)
The Wranglers
DePace
Ada Gordon Co
FT. WAYNE, IND.
1st half (7-10)
Carl Shaw Co
2nd half (11-13)
Brooks & Rush
Eddie Borden Co
Chris Charlton
2nd half (4-6)
J & B Cavanaugh
Hooper & Gatchett
Stanley Twins
Emil Boreo
FT. WORTH, TEX.
Keith's (7)
Harum & Scarum
Ruth Ford
The Ingenues
(28)
3 Shades Brown
Colleano Family
Peter Higgins
Jack Usher
HOUSTON, TEXAS
Keith's (7)
Ford & Price
Don Ze'aya
Keller Sis & Lynch
Buster & J West
(28)
Meyers Lubow & R
Raymond Baird
Ben Blue
(28)
Marion Wilkens
El Cleve
Faber & Wales
Dormitory Daze
Rae Samuels
N. ORLEANS, LA.
Keith's (7)
Meyers Lubow & R'
Raymond Baird
Loring Smith Co
Roy Sedley
(28)
Thalero's Circus
Rome & Dunn
Vercelle Sis
Joe Marks
OAKLAND, CAL.
Orpheum (7)
Olympia's P Win's
Murray & Allen
Jane & Kath Lee
Al K Hall
(28)
Liazeed-Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
OKLAHOMA CITY
Liberty (7)
Doris Girton
Rita Gould
White & Manning
Britt Wood
(28)
Harum & Scarum
Ruth Ford
The Ingenues
OMAHA, NEB.
Orpheum (7)
Hap Hazard
Frank Devoe
Joe Besser Co
Ross Wyse Jr
(28)
Large & Morgner
Victor Oliver
Irving Edwards
20th Century Rev
PATERSON, N. J.
Keith's
1st half (7-10)
Piletto
Joe Howard Co
Curly Burns Co
Emil Boreo
Stanley Twins
2nd half (11-13)
Carl Shaw Co
2nd half (4-6)
Mills & Shea
Ryan & Noblette
Melody Parade
ST. LOUIS, MO.
Keith's (7)
McCann Sis
Les Gellis
Gloria Foy Co
Dr Rockwell
The Merediths
(28)
Wilfred DuBois
Lubin Larry & A'
Impromptu Rev
Hal Jerome
Sig Friscoe Ens
ST. PAUL, MINN.
Orpheum (7)
The Tanzolas
Foster Fagan & C
Edgar Bergen
Ken Murray Co
(28)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
SYRACUSE, N. Y.
Keith's (7)
B Jane Cooper Co
Medley & Dupree
Cardini
Charlie Foy Co
(28)
Gaudsmith Bros
Venita Gould
Bobby Pincus Co
Jack Sidney Co
TACOMA, WASH.
Keith's (7)
Nellie Arnaut
Fritz & J Hubert
Tom & R Romaine
Georgie Price
(28)
Gilbert Bros
Jean Boydell
Art Frank Co
Loring Smith Co
Roy Sedley
IND'OPOLIS, IND.
Lyric (7)
Lois Tores
Varieties
Smiling Ed McCon'l
Jones & Rea
Wallace's Lions
(28)
Pat & W LeVolla
Axel Christenson
Jed Dooley Co
Billy Purl Show
KANSAS CY., MO.
Mainstreet (7)
Large & Morgner
Victor Oliver
Irving Edwards
20th Century Rev
(28)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
LINCOLN, NEB.
Stuart (7)
Johnny Perkins
Ruth Petty
P Moore RKO 4
Yorke & Marks
P Mack's Moosikers
2nd half (11-13)
Chappelle & C'rlton
Reynolds & White
Harry Hirshfeld
4 Camerons
2nd half (4-6)
Dakotas
Cowan & Gray
Fisher & Hurst
Billy G'ason
Gus Edwards' Rev
PORTLAND, ORE.
Orpheum (7)
Gilbert Bros
Jean Boydell
Art Frank Co
(28)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
ROCHESTER, N. Y.
Keith's (7)
Gaudsmith Bros
Venita Gould
Bobby Pincus Co
Jack Sidney Co
(28)
The DeToregos
Sidney Page Co
Aunt Jemina
Joe & P Michon
ROCKFORD, ILL.
Palace
1st half (7-10)
Fields & Bell
Corinne Tilton
Jerry & Co
2nd half (11-13)
Mills & Shea
Ryan & Noblette
Melody Parade
2nd half (4-6)
Alice & S Lamont
Leon Navara
Naomi Morton Co
S'LT LAKE, UTAH
Orpheum (7)
Mann Brad & VanA
Bobby May
Yorke & King
(28)
Hap Hazard
Frank Devoe
Joe Besser Co
Ross Wyse Jr
S. ANTONIO, TEX.
Keith's (7)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
(28)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster & J West
SAN FR'SCO, CAL.
Golden Gate (7)
Kikutas
TOLEDO, OHIO
Keith's (7)
Paul Kirkland
J & H Kennedy
Joe Termini
White & Morton
(28)
James Evans Co
Donovan Girls & B
Weaver Bros & E'y
Home Folks
TORONTO, CAN.
Hippodrome (7)
Mangean Tr
Yorke & Johnson
Milo
Milton Berle Co
(28)
Kanazawa Japs
Bayes & Speck
Leatrice Joy
Frank Conville
Carrying On
TRENTON, N. J.
Keith's (7)
Lee Twins
Clyde Hager
Karyl Norman
Francis & Wally
(28)
June O'Day Co
Roth & Shay
Baby Rose Marie
Curly Burns Co
TROY, N. Y.
Keith's
1st half (7-10)
Van Cello & Mary
Kirby-Duval
Sinclair-Ford
F & M Britton
2nd half (11-13)
Regay & Donahue
Frank Conville
Carrying On
2nd half (4-6)
Will Morris
Sullivan-Higgins
Candreva Bros
Rosita Duncan
UNION HILL, N. J.
Keith's
1st half (7-10)
Roth & Shay
Baby Rose Marie
(Three to fill)
2nd half (11-13)
5 Yellow Jackets
Kirby & Duval
Geo Hunter Co
Pat Rooney Co
2nd half (4-6)
Elton Rich Co
Bobby Randall Co
Blanche Sweet
Burns & Allen
VANCOUVER, B.C.
Keith's (7)
A Wycoff Co
Galia Rini & Sis
Billy Kelly Co
3 Swifts
3 Muses
Lambert Ballet
"The Easiest Way"
Tivoli (6)
"Blue Book Blues"
Duke Ellington Bd
Ivy Anderson
Red Donahue Co
Ferrall & DeWees
Beth Pitt
Margery Reed
Lambert Ballet
"Scandal Sheet"
Uptown (6)
"Sketches"
Walter Hiers
Ueno Japs
Merrick & Allen
Lambert Ballet
"My Past"
BOSTON, MASS.
Keith-Albee (1)
F & M Britton
Gene Gory & Tito
Dooley & Sa'es
Chaney & Fox
Paul Mall
K T Kuma
'The Lady Refuses'
Milo
Straub Co
'Other Men's W'm'
CLEVELAND, O.
State (1)
"Nite Lites"
Harry Rose
Condos Bros
Deno & Rochelle
Lee Lee Lee & Lee
'Don't Bet on W'm'
DETROIT, MICH.
Fischer (1)
Nick Lucas
Du Karel
Bob Nolan
Anna Chang
G & M Eline
Swans'n & Al'xder
"Gentlemen's Fate"
Fox (1)
"Society Circus"
Harris Twins
Betty Diane Martin
Tabor & Green
Betty Irene & S
Rose Marie Carter
Wooding's Half Pts
Sunkist Beauties
"Body & Soul"
Michigan (1)
Cotton Pickers
Charlie Crafts
"Ex-Mistress"
MIN'POLIS, MINN.
Minnesota (7)
'On with the D'nce'
Ted Leary
Oriole Craven
Gus & Will
Erner & Fisher
Xenia
NEWARK, N. J.
Branford (1)
Grant Withers
Quillan & Gordon
Easter & Hazelton
Bud Harris & Van
Miss Personality
Stetson
Burke Girls
Wally Vernon
"Father's Son"
PHILADELPHIA
Earle (1)
Gene Dennis
Jay Mills
K'zn'ts'ff & Nic'l'ni
Christy & Ne'son
Miacahua
Ray Relay & Roy
Gypsy Singers
"Unhonored Bride"
Mastbaum (1)
"Encore"
Kate Smith
3 Gobs
Mitchel & Durante
Wlbur Hall
Teddy Joyce
12 Steppers
"Millie"
PITTSBURGH, PA.
Enright (1)
"Song Shoppe"
Brian Macdonald
Eddie Stanley Co
Serge Flash
Helen Kennedy
"Resurrection"
Penn (1)
"Rackets of 1931"
Jans & Whalen
"Scandal Sheet"
Stanley (1)
"Miniatures"
Dick Powell
Gracie Barrie
V & E Stanton
(Others to fill)
Valencia (7)
Ted Claire
Jack Powell
Aileen Clark
2 White Flashes
Skating Bear
Martha Claire
BALTIMORE, MD.
Loew's (7)
Jim Toney
Thelma Temple
Honey Fam
Peg Bates
Rosemary Dering
BAY RIDGE, L. I.
Loew's
1st half (7-10)
Washboard Sern'd's
Paul Sydell & S
D'marest & Nelson
Jack Donnelly Co
(One to fill)
2d half (11-13)
Sonia & Vernon
4 Emps of H'rmony
Bert Walton Co
Clayton Wentworth
(One to fill)
BOSTON, MASS.
Loew's (7)
6 Sailorettes
Jerome & Ryan
Leon & Dawn
Harry Holmes
Marcellus Dancers
BUFFALO, N. Y.
Loew's (7)
Harry Rose
Denno & Rochelle
Lee Lee Lee & Lee
Condos Bros
Margie Green
Wesley Eddy
CLEVELAND, O.
Granada (7)
Bert Gordon Co
Eileen Dougall Co
Wally Sharples Co
COLUMBUS, O.
Loew's (7)
Jans & Whalen
Rosette & Luttman
Al Abbott
Herbert Faye Co
Magic Fountain
J'RS'Y CITY, N. J.
Loew's (7)
Jack Benny
Marie Harsh
Billy Rolls
Evelyn Wilson
Ade Du Val Co
LONDON, CAN.
Loew's (7)
Rector & Doreen
Miller & Keller
Wm Edmunds Co
MONTREAL, CAN.
Loew's (7)
Kay Hamlin & Kay
Lionel Kaye
Ruby Norton Co
Seed & Austin
Georges Carpentier
NEWARK, N. J.
Loew's (7)
Crystal 3
Foy Foy & Foy
O'Neil & Manners
Buck & Bubbles
Bosch Radio Bd
PITTSBURGH, PA.
Loew's (7)
Benny Davis Co
ROCHEST'R, N. Y.
Loew's (7)
Collins & Petersen
Jack Randall 6
Gruber's Oddities
SYRACUSE, N. Y.
Loew's (7)
Chester Fredericks
Stan Kavanaugh
Emilie & Romaine
Edith Griffith
W'SHINGT'N, D. C.
Loew's (7)
Jules Howard Co
Bob Hall
King King & King
YONKERS, N. Y.
Loew's
1st half (7-10)
Sonia & Vernon
Masters & Grayce

Joe WESTON and LYONS Collette

THE INTERNATIONAL HEADLINERS
NOW FEATURED WITH FANCHON & MARCO IDEAS
Week March 6, Fox, Utica, N. Y.

OFFICIAL DENTIST TO THE N. V. A.

DR. JULIAN SIEGEL

1560 BROADWAY

This week: Lottie Mayer, The Cansinos

Zelda Santley
CHICAGO, ILL.
Palace (7)
Dance Aristocrats
R Huling & Seal
Adelaide Hall Co
Maddox & Clark
Herb Williams
(28)
Silver Freed 4
Lottice Howell Co
Walter Walters
Kitty Doner
Stewart & Lash Co
CINCINNATI, O.
Keith's (7)
Southern Gaieties
Roy Rogers
Morris & Campbell
V Carlson Co
Signor Friscoe Co
(28)
Dance Aristocrats
R Huling & Seal
Adelaide Hall
Maddox & Clark
Herb Williams
CLEVELAND, O.
Palace (7)
Silver Freed 4
Lottice Howell Co
Walter Walters
Kitty Doner
Stewart & Lash Co
(28)
Stevens Nelson & S'
Libonati
Carl Shaw Co
Aileen Stanley
Harry Burns Co
105th St. (7)
The DeToregos
Sidney Page Co
Aunt Jemima
Joe & P Michon
(28)
Pasquali Bros
Fox & B Curtis
Small Br & Hayes
Evans & Mayer
DALLAS, TEXAS
Keith's (7)
3 Shades Brown
Colleano Family
Peter Higgins
Jack Usher
(28)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
DAVENPORT, IA.
Orpheum
1st half (7-10)
Doin' Time
Krugel & Robles
Zelda Santley
2nd half (11-13)
The Wranglers
DePace
Ada Gordon Co
2nd half (4-6)
P Moore RKO 4
Ruth Petty
Markell & Fawn
Johnny Perkins
Lew Jacobs
Richard Montg'ery
DES MOINES, IA.
Orpheum
1st half (7-10)
Alice & S Lamont
Leon Navara
N Morton Co
2nd half (11-13)
Worthy & Th'pson
Eddie Miller Co
Markel & Faun
(28)
Jean Darling
DeBell & Ruff Co
LOS ANG'L'S, CAL.
Keith's (7)
Liazeed-Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
(28)
Falls, R' & Boyce
Wilton Sis
Jarvis & Harrison
Johnny Burke
LOUISVILLE, KY.
Keith's (7)
Broadus Erle
Hooper & Gatchett
Lang & Haley
(28)
Lois Tores Co
Johnny Hyman
Southern Gaities
McLellan & Sarah
Harmony Girls
Chris Charlton
MADISON, WIS.
Orpheum
1st half (7-10)
Mills & Shea
Ryan & Noblette
Melody Parade
2nd half (11-13)
J & B Cavanaugh
Emil Boreo
Stanley Twins
2nd half (4-6)
Fields & Bell
Corinne Tilton
Jerry Co
MEMPHIS, TENN.
Orpheum (7)
Maxine & Bobby
Henry J Kelly Co
4 Peaches & A Jay
Harry J Conley Co
(28)
Sandy Lang Co
5 Honey Boys
N Lockford Co
Bob Robison Co
MILWAUK'E, WIS.
Riverside (7)
James Evans
Donovan Girls & B'
Weaver Bros & E'y
Home Folks
(28)
Homer Romaine
Major Sharp & M'r
Mills & Bobby
Dave Apollon
NASHV'LE, TENN.
Princess (7)
Sandy Lang Co
5 Honey Boys
N Lockford Co
Bob Robison
(28)
Goody Oro & Smith
Lillian Rosedale Co
Jones & Rea
Varieties
NEWARK, N. J.
Keith's (7)
F X Bushman Jr
Helen Lynd
Melino & Davis
Gallo & Tisen
Joe Browning
(28)
Olympia's P Win's
Murray & Allen
Jane & Kath Lee
Al K Hall
SCHENECTADY
Keith's
1st half (7-10)
Will Morris
Sullivan & Higgins
Candreva Bros
Rosita Duncan
2nd half (11-13)
Vogues of 1931
Sinclair & Ford
May Wirth Co
2nd half (4-6)
7 Gordonians
Gregory-Raymond
Harrington-Green
Dodge Twins
SEATTLE, WASH.
New Orpheum (7)
B Nagle & Girls
Devito & Denny
Joseph Regan
4 Ortons
(28)
N Arnaut & Bros
F & J Hubert
Tom & R Romaine
Georgie Price
SIOUX CITY, IA.
Orpheum
1st half (7-10)
Worthy & T'mpson
Miller Co
The Champion
S. BEND, IND.
Palace
1st half (7-10)
J & B Cavanaugh
(28)
Bert Nagle & Girls
Devito & Denny
Joseph Regan
4 Ortons
W. PLAINS, N. Y.
Keith's
1st half (7-10)
Ada Kaufman Ens
Mary & Bob
Reynolds & White
Senator Murphy
Bobby Jackson
2nd half (11-13)
Ada Kaufman Ens
Wilson-Kepple-B'ty
Miss Irmanette
Hall-Pillard
Chas Melson
WINNIPEG, B. C.
Capitol (7)
6 Lucky Boys
Carlena Diamond
Lewis & Moore
Barry & Whitledge
(28)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
YONKERS, N. Y.
Keith's
1st half (7-10)
Cowan & Gray
Jack Flynn Co
Doc Baker Co
F Richardson
2nd half (11-13)
Gleason & Allen
Roth & Shay
Rickard & Gray
Drifting High
F Richardson
2nd half (4-6)
Osaki Boys

FOR RENT

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Picture Theatres

NEW YORK CITY
Capitol (27)
"Novelettes"
Barto & Mann
The Kemmys
Eva Ivey
Vivian Faye
Tanglefoot
Hale Girls
'The Easiest Way'
Paramount (27)
Borrah Minnevitch
Vox & Walters
Douglas Stanbury
Dorothy South
Maureen & Sonny
'Honor Among L'
Roxy (27)
"Gay Vienna"
Maria Samson
Vincent Dimitry
Ganjou Bros & D
Nina Polsey
Leonide Massine
"East Lynne"
BROOKLYN, N. Y.
Fox (27)
U. S. Res Bd
Chief Shunatona
Brengk's Horse
Bella Donna
Bellet & Lamb
'It Pays to Ad'tise'
Paramount (27)
"Cupid's Carnival"
Santo & Butler
Lamberti
Chas Davis Co
3 Dynamos
Harrington Sis
Sanford Ens
"Honor Among L"
CHICAGO, ILL.
Paradise (6)
"Raisin' Kane"
F Masters Bd
Helen Kane
J Waldren & H'r't
3 Rhythm Girls

MASTER OF COMEDY

SIDNEY PAGE

This Week RKO Rochester

Personal Direction, O. L. OZ

BUFFALO, N. Y.
Buffalo (1)
'Romantic Knights'
Ray Bolger
Olga Steck
June Worth
Roy Cropper
Jack Crawford
'Reaching for M'n'
Hippodrome (1)
Milton Berle
Yorke & Johnson
Julia Curtis
3 Jacks
Blanche & Elliot
Sanford Ens
"Dracula"
PROVID'NCE, R. I.
Fay's (1)
Miriam Hoffman Co
Gerard Ens
D'nahue & Esm'nde
Dare & Yates
Asaki & Taki
"Seas Beneath"

Loew

NEW YORK CITY
Boulevard
1st half (7-10)
Lawton
Cooley & Levan
Saxton & Farrell
Jennie Goldstein
Berk Floyd & Saun
2d half (11-13)
Martin & Martin
Grace Doro Co
Willie Solar
State (7)
Gym Jam Girls
Freda & Palace
Delmar's Rev
(One to fill)
ASTORIA, L. I.
Tri-Boro
1st half (7-10)
Hibbitt & Hartman
(Three to fill)
2d half (11-13)
Zastro & White Rv
Myrtle Boland
Emerton's Co
Alexandria & Olsen
(One to fill)
BROOKLYN
Gates Ave.
1st half (7-10)
Kawana 3
4 Emps of Harm'ny
Bert Walton Co
Blue Ridge Co
(One to fill)
2d half ((11-13)
Ben Ford & L F'ds
Jennie Go'dstein
Six Gym Dandies
(Two to fill)
46th St.
1st half (7-10)
Cropley & Violet
Gilbert & Kerr
Chesleigh & Gibbs
Clayton Wentworth
(One to fill)
2d half (11-13)
Kawana 3
3 Keena Sis
Stroud Twins
Sam Hearn
Vernon Rathburn
Metropolitan (7)
T Monohan Co
Wm O'Neil Co
Earle Dewey Co
Hilton & Garon
14 Bricktops
Pitkin
1st half (7-10)
McDonald 3
Jay C Flippen Co
Eliz Morgan Co
(Two to fill)
2d half (11-13)
Ruth Renee Co
Geo McKay Co
Schooler & Carr
Joie & J Walton
Phil Gordon
YOUNGSTOWN, O.
Keith's (7)
Larry Rich Co
Living Jewels
Carter Bros Co
(One to fill)
Capitol (7)
Vivian Faye
Barto & Mann
Tanglefoot
4 Kemmys
National
1st half (7-10)
Bee Starr
Clark Morrell Co
Carney & Jean
Zastro & White Rv
(One to fill)
2d half (11-13)
Manning & Klass
Georgie Lyons
F'ld'r H'r't & Ham
Hibbitt & Hartman
Tinova & B & J
Orpheum
1st half (7-10)
6 Crackerjacks
Georgie Lyons
Webb Douglas Co
Claude & Marion
Charlotte Ayres Co
2d half (11-13)
Paul Sydell & S
Jack Donnelly Co
Jay C Flippen Co
Blue Ridge Co
(One to fill)
Paradise (7)
Ted Lewis Co
Phil Rich Co
Marion Sunshine
(28)
Monroe Bros
Tommy Evans Co
Ann Suter
Bob Hope & Antics
Vanessi Co

STOPPIN' shows is an easy feat,
FOR Jack Powell's drummin' is hard to beat.
HIS rap tap tappin' sure does tickle us.

SEE LEDDY & SMITH
For further "Pertickelers"

Betsy Rees
Toma Genaro
HOUSTON, TEX.
Loew's (7)
Lil St Leon Co
George Beatty
Elton Rich Co
2d half (11-13)
Harrington & Gr'n
(Three to fill)

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (5-8)
U S Ind Band
Chief Shunatona
Brengk's Horse
Bella Donna
Marian Belett
Gil Lamb
DeLara & Lolita
Audubon
2nd half (9-11)
U S Indian Res
Chief Shunatona
Brengk's Horse
Bella Donna
Mariam Belett
Gil Lamb
De Lara & Lolita
ATLANTA, GA.
Fox (5)
"Southern" Idea
Hatt & Herman
Jimmy Lyons
Helen Warner
3 Society Steppers
16 Tines
BRIDGEPORT, CT.
Fox Poli (5)
"Doll Follies" Idea
Les Klicks
LaSalle & Mack
Doyle & Donnelly
Ramon & Virginia
Bebe Sherman
Loomis Dancers
BROOKLYN, N. Y.
Fox (6)
"Way Back When"
Charles Irwin
3 Bennett Bros
Carla Torney Girls
6 Amer Belfords
Arthur Turally
Madeline DuVal
BUTTE, MONT.
Fox
2d half (7-8)
'Vaudeville Echoes'
B 'Uke' Henshaw
The Allisons Tr
4 O'Connors
Russell & Marconi
Bissett Dancers
H'LYWOOD, CAL.
Pantages (5)
"Talent" Idea
Geo P Wilson
Adele Beers
Jean Carr Fam
Blomberg's Al'sk'ns
6 Marinellis
L'S ANG'L'S, CAL.
Loew's State (5)
"Mickey Mouse" I
Harry Savoy Co
Louis & Cherie
Toots Novelle
Helen Petch
Sunkist Beauties
MILW'KEE, WIS.
Wisconsin (6)
"Topical Tunes" I
Coscia & Verdi
Alexander Sisters
Niles Marsh
Bob & Eula Burroff
Carroll & Thomas
Sunkist Beauties
NEW HAVEN, CT.
Palace (6)
"Enchantment" I
Juo Fong
3 Moyakos
Sensational Togo
Jack Lester
Sanami & Co
Sunkist Beauties
N'G'RA F'LS, N.Y.
Strand (6)
"Society Circus"
Harris Twins
Betty Diane Martill
Tabor & Greene
Betty Irene & S
Rose Marie Carter
Wooding's Half Pts
Sunkist Beauties
OAKLAND, CAL.
Oakland (5)
"Headliners" Idea
Mel Klee
Great Yacopis
Walter Jennier Co
E & J Rooney
Doreen Rae
DETROIT, MICH.
Fox (6)
"The Dance" Idea
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
Sunkist Beauties
FRESNO, CALIF.
Wilson
1st half (5-7)
"Golden West"
B & H Hutchins
Bee Hoe Gray Co
C'f Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch Co
GLENDALE, CAL.
Alexander
1st half (5-7)
"Moroccan" Idea
Hadji Ali
Gaylene
James Gaylord
Sherry Louise
Gayl Bert & Daro
Ali Hassan's Co
Ferdna
Eva Nightingale
Sunkist Beauties
HARTFORD, CT.
Capitol (6)
"Seasons" Idea
Frank Melino Co
Lottie Loder
Ada Broadbent
Wells W'thr'p & S
Gay Sis
PASADENA, CAL.
Colorado (5)
'H'ly'd Collegians'
Joyce Murray
PH'L'D'PHIA, PA.
Fox (6)
"Fount'n of Youth"
Lottie Mayer
Eddie Hanley
Frank Stever
B & J Crosby
Ed Cheney
Sun Dis Div Be'ties
PORTLAND, ORE.
Paramount (5)
"African" Idea
E & M Beck
Prosper & Maret
F Foster & Mabelle
3 Brown Buddies
Cherrie & Tomasita
Sunkist Beauties
SAN DIEGO, CAL.
Fox (5)
"Submarine" Idea
Aerial Bartletts
Radcliffe & Bob
Robert Cloy
Ward & Pinkie
Steve Moroni
Sunkist Beauties
S'N FR'ISCO, CAL.
Warfield (5)
"Love Letters"
Will Aubrey
Nelson & Knight
Jeanne Deveraux
Jim French's Co

SOCK SPECIALTY

ROGERS & WYNNE
State Theatre
N. Y. C.—NOW
Dir. LEDDY & SMITH

(Continued on page 71)

The Parisian Front

By Christine

Paris, Feb. 20.

No telling who will take up dressmaking next, as a side line. It's always been a good draw for titles (especially Russian), all of which almost without exception have floundered helplessly in the end.

The latest one to be mixed up with nobility is only royal on the male side, so maybe the wives born untitled will shake more energy into the thing than would ladies who are languid countesses from birth.

The history of the house begins way back in the days when "French Vogue" was edited by one M. Mainboucher. Looking at the pretty pictures made his fingers itch to try the needle himself. Capital was lacking, so for four years he stuck to his literary efforts until finally two beautiful countesses, one baroness and a playwright's wife came to his rescue. They are Countess Alber de Mun (Grace Cuyler), Countess Paul de Vallambrosa (Ruth Goldbeck, nee Obre, one time wife of the artist, Goldbeck), Baroness de Wardener (Bigi Martin, daughter of the opera singer, Ricardo Martin) and finally Mrs. Gilbert Miller.

These ladies poured the capital into the coffers, and M. Mainboucher rose from a mere editor to a dressmaker. He ordered a big sign with the legend Mainboucher across it, and withdrew himself to the back room, where he thinks up the last word in simplicity and discretion as far as women's clothes are concerned.

Marilyn Difficult

Marilyn Miller has proven a wet smack as far as ambitious young reporters go. She's been here now almost two weeks and nobody's so much as got her on the phone by mistake. She's "resting," and when she isn't resting she's "out."

This little formula worked on the embittered brains of the local cubs, so that they went back to the office and tore off laughing remarks at Marilyn's expense about how nobody will admit being engaged to her—Fred Astaire, Alex Gray and the really seriously non-committal Michael Farmer.

Anyway, since the remarks were so obviously hokum nobody enjoyed them much, least of all Miss Miller.

The Barbour Home

Dorothy Farnum is finally installed with her husband, Maurice Barbour, in their new Paris real estate. It's surrounded by like apartments built for left-handed consorts in the days when sugar daddies wore crowns and were broadminded. For instance, just to prove to you what a spicy background the Barbour stronghold has, the windows (chiefly bedroom ones) have whimsical little markings ground into them with diamond glass depicting hearts and flowers, initials and sometimes tiny portraits, all pointing plainly to the fact that professional beauties worked there in the days when pansies weren't so plentiful.

No wonder Dorothy pleases the French with her scenarios, tossing them off in such a rarefied atmosphere. The Barbour bar, though designed and built in by them, contains the same quaint old something.

Royalty as Guests

Paul McColle, the pianist from California, gave a party at which he played host and the piano. Nobody talked while he went right through the harder works of Chopin. A Spanish composer, Frederico Mompon, alternated with Paul by giving first-hand renditions of his own opi.

Guest list reads royally: Princesse Edmond de Polignac (one time singer), Count Armand de la Rochefoucauld, Princesse Armande de Polignac, Isadora Duncan's sister Elizabeth, Julian Green and his sister Anne, both novelists, and Hubert Stowitts, who used to dance but now paints.

P. A. Plans for Chanel

Hollywood, March 3.

When Madame Chanel, the French couturier arrives here, she will be tea'd, etc., to meet the press, under Goldwyn auspices.

The Mme. will indirectly commercialize her Parisian establishment through outfitting some of the film colony's women such as Gloria Swanson, Ina Claire, Norma Talmadge, et al.

Always Under Control Is Constance Bennett's Film Success Secret

Constance Bennett is an inspiring example of what a girl can make of herself if she'll just be level-headed. Looking at Miss Bennett analytically, ambitious young women with brains will see the importance of self-confidence, the necessity to take stock of oneself so as to capitalize the good points one finds, the wisdom of not letting one's bad points worry one too much.

Make a loud enough hullabaloo over what you've got, teaches Miss Bennett, and people won't have time to notice what you're lacking. She's in high favor with the flaps of the country right now, and it's all because she uses her head.

Dozens of picture actresses are prettier, plenty of them have better figures, but not a one save Garbo has captured the glamor Miss Bennett's gotten for herself. None quite know how to think of themselves as pretty darned good the way she does.

She's the girl who suffers practically everything known to womankind in "The Easiest Way" at the Capitol, but nothing really ruffles her serenity. She is so taken up with contemplating her own personality that she simply will not let outside forces reach her. She doesn't act; she lets the camera photograph the individual she's made of herself. It doesn't matter that poor girls who were brought up in crowded tenements, sleeping three in a bed, never say "cahn't." She uses the broad "a" anyway, because that's the way she likes to talk, using at all times a low-pitched, well modulated voice. She never gets excited when extraordinary things happen because she feels they're her just due. She likes to dress in her own style, high necks, wisps of hats, slimmed hips, tailored, no matter what her role. She is a person who has herself thoroughly under control, which is the only state for a young woman to be in who intends to get on in the world.

Marjorie Rambeau gives authority to a role the authors seemed a little uncertain about. Anita Page must be photographed with care. Sometimes she's beautiful, then again she will look ghastly. It's the heavy make-up of her eyes. At all times she's convincing, possessed with a surprising amount of emotion and sincerity for one so young. The picture has been treated with respect by the producers. It has good detail and a cast, any one of which could carry a picture on his own. Yet at no time does it get out of Miss Bennett's competent little hands.

MARRIAGES

Walter Lundin, cameraman, to Mrs. Phyllis Wilde Feb. 21 in Hollywood. Bride is the widow of Ted Wilde, director.

Ellis F. Thackeray, cameraman, to Rubye Landrum, non-pro, Feb. 24, in Santa Monica, Cal.

Theodore W. Thompson, mgr Avalon, Grand Junction, Colo., to Mabel Curre, Feb. 22.

Felix Ellison Feist, son of Felix Feist, general sales manager for Metro, and Dorothy Hart Jacobs, non-pro, at the Temple Emanuel, New York, March 3.

Powel Crosley, 3rd, son of WLW owner, and June Houston Smith, of Oshawa, Canada, secretly wed last April at Newport, Ky. Just been made known. Bride is 18, groom, 20.

Gertrude Dahl (musical comedy) to Frank L. Fraser (drug chain operator), in Palm Beach, Fla., recently.

Lee Penrose (non-pro) to John Worden Elwood, vice-president of NBC, in New York, Feb. 28.

Bob Landry, of "Variety's" Chicago staff, to Marcia Arlington March 5 in Chicago. Bride was formerly in vaudeville.

BIRTHS

Mr. and Mrs. Fred Herendeen, son, Chicago, Feb. 23. Father is a legit producer and playwright.

Mr. and Mrs. Allen Dailey, daughter, Feb. 20, Sonora, Cal. Father is dramatic stock lead at El Paso, Tex. Mother's professional name is Alice Bartlett.

Did You Know That—

Edna Leedom has been rehearsing for a comeback... Gus Shy has been ill with laryngitis...Barto and Mann (two clever men) have no excuse for resorting to the vulgarity they are using in their act at the Capitol this week... Inez Courtney has interviews now and everything...on April 16 Nanette Guilford will give a recital at Carnegie Hall for a summer camp for the poor children of Stuyvesant Neighborhood House...Georgie Hale and Arthur Lake attended the Sunday night performance of von Grona's dance program... von Grona, by the way, proved himself as fine an artist in interpretive work as he is in the more popular things he did at the Roxy...his portrayal of Salome was voluptuous and enticing...Dorothy Hall has new diamond earrings...Jeannette MacDonald and Marion Spitzer are arriving together this week from the coast for a brief holiday in New York... Polly (of Polly and Oz) has finally cut off her long braids to sport a flapper bob...Charlie Morrison gets grayer every day...Garbo and Constance Bennett both contrive to look stunning in a plain sweater and skirt...Mae Allison Quirk was very lovely in a tweed sport coat and tiny hat, passing Milgrim's the other day...a certain apartment in town has a rose quartz bathtub...oh yeah ...Evelyn Dockson is in Kansas City with her mother... George Choos is producing vaudeville acts again...Bobbie Perkins visits Washington and you can blame Corday...Eddie Buzzell is directing these days.

POOR LOU TELLEGEN, HE LIKES BRUNETS!

Brunets, beware!

Lou Tellegen, self-confessed gift to woman-kind, has made known to newsreel audiences that, though partial to blondes—"angels upon earth"—he always marries brunets.

Any sudden rush to beauty shops and subsequent transformation of brunets into blondes will, on this basis, be understandable.

Mr. Tellegen is quite humble about admitting his claim to the title of "Perfect Lover." He merely looks at himself squarely and has to admit he's irresistible. Eyes, says he, may be blue, brown or gray, as long as they are tender.

There is always a beauty contest going on somewhere in the world to brighten the screen of the Embassy theatre. This week it's a leg competition, held in Berlin.

Mrs. Coolidge, breaking a bottle over Pres. Coolidge—the ship, not Calvin—and the Chester Hales in roller-skating routine, are other feminine entries.

A LUCKY SEC

Claudette Colbert Marries the Boss —He's Freddie March, Besides

In "Honor Among Lovers," Claudette Colbert is that dream of every stenog who marries her boss.

Very lucky sec., according to costumers who clothe her in smart ensembles that would put a dent in any gal's salary. The scenic department has been even more kind by installing the heroine in a three-room suite with a neat colored maid to preside over faultlessly served meals. Every girl doesn't get a break or a boss like that, which is reason for every girl liking a film that indulges her fondest dreams.

Daytime clothes are good on Miss Colbert. They're tweedy dresses, beautifully seamed, the sort of thing every sec. should wear, but seldom does. One evening gown, relentlessly molded in white satin, shows up a few bad curves, but manages to get over the impression that Claudette's ship has come in.

Frederic March is in the picture to insure feminine admiration. At first a boss with very bad intentions, he turns into a long-suffering Sir Galahad, almost as noble as Conrad Nagel.

The ladies don't like Mr. March sober so much. He should be gay now or then.

Home-Made Waistlines Nowadays And Crazy Colors for Spring Suits

By CECELIA AGER

Without a waistline of her own this spring a gal might just as well crawl out of sight. The styles won't help her any.

It's got to be a very special kind of waistline, the tip end of a couple of convex curves. Not only must she sink in at exactly the right spot, but, seen sideways, the front of her must have the outline of a Cupid's bow. A hint of substance below and above. If her masseuse made her so, splendid; otherwise let her stick to her old clothes. It isn't going to do her any good to buy the new ones. The new ones were never designed for the likes of her.

If a girl does pass waistline inspection, that doesn't end the test, although it is the highest hurdle. She's got to have a pair of long legs, too. Rangy looking, that's what she's got to be, and fleet. As if she can get away quickly. She can't be an old slouch, that's certain.

The dames who qualify this task-making season are going to cover their precious bodies with coats that are free and careless. Fur can go hibernate the way Nature always thought it ought to. Collars won't notice; they like scarfs much, much better. Belts on coats are as downright an anachronism as fur.

Look!

At first it seems strange that waistlines are so insisted upon, and then coats won't have any belts to mark them. Look at the coats a while, though, and you see the waistlines indicated a thousand times more subtly than plain-spoken belts could do it. Seams scurrying in at the waist, but that is generous above and below getting scant at the middle; the suggestion of a waistline, not the shrieking of it. Loose, easy shoulders that will have nothing of the rigid look of set-in sleeves. Shoulder yokes do it, and raglan, bias cut.

Coats are looking mighty simple, but your own little seamstress might get terribly nervous trying to run one up.

Most of the ladies who pay attention to these matters will be walking about in suits the next few months, or in dresses that do their best to look like suits. They will have short coats hanging straight from the shoulders that end a few inches below the waist, or else the jackets will be hip length and fitted. No belts, either. The only place a belt's going to feel at home is around the middle of a suit's blouse. And blouses have turned themselves into vests that have made up their little minds to copy men's double-breasted waistcoats.

The more feminine the fabric the more masculine the cut. Organdy, thin pique, dotted swiss make themselves into short blouses and then take the material that's left over and turn it into tacked-on collars and cuffs for the jackets. Sports suits are loyal to knitted stuffs. Sweaters that stop at the waist keep them company.

Cheer Girls

For ladies who cheer from the sidelines there are tricot suits with wool flowers embroidered on their sweater and the matching of their coats. When too warm they are going to slip into linen affairs, tailored, just as if they were cloth, with dotted Swiss blouses, and they'll never get over how smart they look. If they're blonde and sunburned and have any sense, they'll see that the linen is smoke blue, to then count conquests with an adding machine.

In the Neck

Color is announcing itself sick and tired of the old way of doing things. Blouses used to be light and suits dark. Not any more, they aren't. Now the darkest shade is around your neck; you lighten up toward your ankles and wrists. If it's a print you're toying with, the jacket had better be the darkest shade in the print if it doesn't want to have fingers pointed at it. Three colors are better than two, but two are better than one.

Try to remember all the color combinations your art teacher taught you were terrible, then use them for your clothes. Pink and green, red, yellow, and orange, combinations like these will get you respected.

Detail is as important as always, but this seas n it's a madder, more imaginative detail. Be quaint with sensible fabrics, get practical with silly ones. Thin materials are made up with school teacherish severity.

"Pagliacci" on Screen May Teach Operatic How Not to Act Silly

The standard of feminine beauty in the picturization of "Pagliacci" is pretty low. Operagoers may not expect pulchritude in opera choruses but a director insistent upon close-ups of sopranos, zealously snatching high "C" from the upper register, seems over-eager to emphasize its lack.

Careful study of this film by chest-heaving, eye-rolling divas might rid the opera platform of the ridiculous gestures that now pass for emotional acting. Sopranos, seeing themselves as others see them, might appreciate the comic values of operatic frenzy. Close-ups that magnify contortions of tone production, long shots visualizing a singer slithering into mechanical poses, are sly propaganda for more natural performances.

EVELYN HERBERT'S GOWN AT PALACE

Lucky the prima donna who has Robert Halliday to hand her on and off-stage, to treat her like some fragile princess and sing to her with tender theatrical adoration. Evelyn Herbert is that lucky lady, this week at the Palace.

Miss Herbert's charm justifies her partner's reverence. Slim and graceful, she understands prima donna poise, which she never overworks. Her voice is warm and winning, even when forced to unnecessarily big tones. But—and here comes a big, indignant but—her gown, a black velvet horribly soiled, is an affront to Palace audiences.

Gowns worn by the girls in Count Bernivici's band look as though each girl had been instructed to bring her own dress. A few are very nice, others unattractive and the rest downright shoddy. The entire ensemble is a confused and careless pattern. The grotesquerie of a woman playing a trombone is not softened by a formal evening gown. Girl bands are best clothed in adaptations of military, minstrel or period style.

Virginia Watson (Randall and Watson) is a graceful stepper in an altogether delightful dance offering. Routines work out neat little novelties and round out pleasant ideas. Miss Watson's last frock, a simple pink silk, would be trimmer over more sleek under-dressing.

The Arrons Sisters, given a build-up by Eddie Dowling as having come direct from the hills of Kentucky, ruin advance propaganda by appearing in long curls, high make-ups and diamond lavalieres. Such satin pajamas as they wear, brassieres showing through chiffon blouses, could have come only from the hills of Manhattan. Their nasal droning is a new type of hill-billy delivery.

Staging Makes Adagio Act Look All New

Downcast adagio acts, hurt at the public's apathy to their form of art, should hie themselves to the Capitol this week to see what shrewd staging could do for them. The Kemmys and Eva Ivey, an act that's played the Roxy and the Palace recently with fair success, is now at the Capitol, mounted with such sound showmanship their same routine is transformed into a smash.

The whole show concerns itself with pictorial effects. The Chester Hale girls prove how much fun it is to watch a straight line-up dressed precisely alike, as modern Pierrots. Red velvet jackets, red metal trousers, white fluffy ruffs, berets instead of pointed hats, the first costume.

A nicely outfitted production, so very good that the dance routines don't seem quite worthy of it.

Minne. Papers Predicted Tut-Petrolle Knockout When N. Y. Money Rolled In

Minneapolis, March 3.

One Minneapolis newspaper played it up with a seven-column head on front page and other sheets gave considerable prominence to an alleged New York gamblers' betting coup on the King Tut-Petrolle fight at Madison Square Garden.

Day before the bout in New York $50,000 Petrolle money was poured into Minneapolis and surrounding towns. Fight fans here a few weeks ago had seen Tut knock out the Fargo Express in less than a round, and a year ago beat him into a pulp in 10 rounds, so it looked like a cinch.

Bets were solicited over the telephone, and more than $20,000 was wagered in this city alone. Late Friday, day of the fight, it became noised about that intimates of the Tut management were betting heavily on Petrolle and that Tut was scheduled to take the count in the fourth round.

Some of the local big-shot gamblers, who had put their money on Tut, then tried frantically to hedge, but it was too late even though odds were shifted from even money and 10 to 7 to two to one that Petrolle would win by a knockout. The day before the fight one local sheet commented on the flood of Petrolle money pouring into city and warned bettors to be on their guard.

The day after the fight the state boxing commission here barred the two fighters and their managers from further ring activity in Minnesota.

Forum

New York, Feb. 24.

Editor "Variety,"

In "Variety" of Feb. 18, was an article headed $2 Truth Telling Rajah "Does Well on Air" in which is misstated the "Four-piece affair in the pit for accompaniment" There were never less than six (6) men in the orchestra pit. Of the six men three (3) were leaders themselves and the other three picked men.

I was playing the piano in the orchestra pit at the Belmont theatre and as the musicians of New York are having the worst time in securing work in the theatres, it seems an injustice to pass snap judgment on one of the best orchestras in New York City.

Henry B. Soper.

Memphis, Feb. 22.

Editor, Variety:

We wish to thank you for the notice in current issue of "Variety" and at the same time call your attention to a few errors caused, no doubt, by having us mixed up with another act.

First, we were not showing at the Englewood, but were switched in there due to Des Moines cutting vaude for "Cimarron." Second, mention being made: "Back again after a year for another try," let us say it has been four years since playing the date at which time we were finishing our Junior Orpheum time.

The review may have a tendency to lead some to believe we are showing the act when, as a matter of fact, we are a well-known and established turn, having been together nearly 10 years.

Jones and Rea.

Bull Bites Sidney

Dallas, March 3.

Sid Franklin, the Brooklyn bullfighter, was injured in his recent exhibish at Nuevo Laredo. A bad miss killed his bow before a border crowd and almost ruined a leg.

Left a N. L. hospital last week.

52-WK. M. C. OFFER

Bert Walton, single, has been offered a one-year contract from RKO to m. c. between Mount Vernon and White Plains.

Walton has a long route to play for RKO, which will be canceled if he accepts the 52 weeks between the two Westchester towns.

PETROLLE K. O's MINNE. NOT MUMMY KING TUT

By JACK PULASKI

Before the best house the Garden has had in a year, Billy Petrolle knocked out King Tut in the fourth round Friday night. The fans seemed to sense something would be doing, and this time they got it. The first ten-rounder ended in a kayo, and the semi-final had its moments.

Garden had to match two tough westerners to entice the boys. True, the Fargo Express and the fellow with the Egyptian monicker fought half a dozen times. Last month their match in St. Paul ended as soon as it started, Tut sending one in from the floor for a knockout. Billy said he wasn't looking, hence the re-matching here.

While Tut was taken across the street to Polyclinic hospital to have his stomach examined after the fight, the ring officials ordered the purses of both men held up while they investigated. The way that Tut went down on one knee made them curious. If the bout was framed, the Garden should do some similar staging because it was exciting and okay to most of the fans. Also, it confirmed Petrolle's upsetting defeat of Jimmy McLarnin earlier in the winter.

Petrolle was the catcher in the first round. In the second he socked the King to the stomach, brought it up to the chin and the rugged Tut went down—but not in the regular way. He took a step or two and then dropped to one knee. Acted the same way in the third round when another right landed, and again in the fourth, prior to the actual kayo by a right to the chin.

Indications were that Tut is so stubborn he refuses to concede being hurt. That might explain the peculiar manner in which he took the counts. He didn't drop immediately with the lethal blow, but seemed to jump as though attempting to plant his legs firmly. It did no good for he fell on his back and was counted out. House was in an uproar.

Petrolle entered the ring favored nine to five. That may have caused some suspicion since the early betting odds favored Tut. So far as the fans were concerned, Petrolle is a big shot among mitmen.

Light Went Out

First of the principal bouts introduced Eddie Ran, a socking Polack, and Billy Light, Gibbons prospect, welters. Light looked good as a boxer and hitter, and he had much the better of the match up to the ninth round. Just after the bell, Ran slammed over the right and Billy's legs wobbled. Eddie had little trouble sending Light down. He got up, but was too dizzy to fend off the rain of blows, and Light went out, at least the referee stopped it. The sudden turn of events steamed up the crowd for the main event.

Semi-final, on last, brought Buckey Lawless and Baby Joe Gans together. Latter at 147 pounds has outgrown the infantile appellation. Following the Petrolle-Tut melee, the match did not look so hot, but in the eighth round Gans nailed Lawless and down went Bucky. He got onto his pins and took another knock-down wallop, but managed to stay the distance.

The six-day bike race has the Garden this week. Next week Ernie Schaff and Tommy Laughran.

ILL AND INJURED

N.V.A. patients confined to the French Hospital West 30th street, New York are (Miss) Leighton Cook, Joe Barrett, Harry Brooks, J. Z. Pope, and James Kalolia.

Mrs. Harvey Watkins, wife of the manager of the RKO Hippodrome and Jefferson theatres, New York, is recuperating from an operation at the Knickerbocker Hospital, New York.

Billy Newkirk (vaude) is in Knickerbocker hospital with a fractured skull received in an auto accident. His condition is critical.

Billy Pierce, now in London, recovered from a two weeks' illness of grippe.

FIGHTS ARE JUST THAT OUT WHERE MEN ARE

Winnipeg, Can., March 3.

A story that savors of Tex Rickard and his Goldfields stuff leaks in from the wild North. It's about Nick Schmeling, cousin of the illustrious Max, champion heavyweight of the world. Nick was brought over by Max to this country as sparring partner.

Nick came to Winnipeg last summer under the management of Joe Jacobs to give an exhibition. He had a row with Joe, resulting in his socking the manager, after which Jacobs took his departure, leaving the German mit-artist on his own.

Nothing daunted, the fighter got himself booked recently for a tiff with a local "punch-drunk" gentleman known as Wild Bill Cox; the bout to take place in the wild and wooley north, a town called Cranberry Portage, up where the railroad is being laid to the great Flin Flon mine.

All Worked Up

The North teems with joy at the anticipation of the coming fistic encounter. Then comes the funny part.

Some days before Cox and Schmeling met in a northern pool room. Nick looked soft to Cox, and picking a quarrel the two began mixing it up. Sensation. The news traveled all over the north. But they didn't know the word "exploitation," for during the fierce encounter that the amazed northerners witnessed in the poolroom, Cox had whispered the words: "Fight like hell, it will all help the show."

"A grudge fight or something," whispered everybody; "they can't keep away from each other even before the fight."

By airplane, by dog team, by everything they could commandeer, came the fans. The house was packed at Cranberry Portage. And the results surely sounded like a "grudge fight," for in the ten rounds that took place before the miners, the prospectors, the Mounted Policemen and Eskimos of the Northland, Schmeling received three broken ribs, but stuck to the last, Cox getting the final decision.

Just a little episode of Fistiana, another branch of show biz.

Hollywood Just One Big Mess Now Says Newsboy Who Watched It Grow

H. L. (Memphis) Ward, who herewith chronicles his first-hand observance of the changes in Hollywood during the past 11 years, is one of Hollywood's more prominent newsboys. He peddled his papers contentedly for several years, grabbing off a job as film extra now and then until O. O. McIntyre wrote of him that he typified the frustrated of Hollywood. Intoxicated by the taste of publicity, Memphis decided to become a writer. Currently he is working on a biography of Christ.

For subsistence Memphis helps close a book store every night and is paid off in old books. He synopsizes the books, peddles these manuscripts to idea-barren directors for $5 and then sells the books for 25 cents.

By H. L. (Memphis) Ward

Hollywood, Feb. 28.

The cinema Hollywood so often discussed and written about has changed in building structure and personal atmosphere continually during the 11 years I have roamed about the place.

Eleven years ago trees lined both sides of Hollywood Boulevard. The lamp poles stood in steel firmness. If an autoist crashed an electric light pole he was straightway buried or sent to the hospital. Today the electric lights are placed on top of Sycamore-like lamp poles. The trees have been chopped down. An autoist frequently crashes into as many as three or four of the present day lamp poles before his attention is arrested. Usually a cop comes along and accepts a spirited browbeating from the irate auto driver.

Freight Cars

Eleven years ago freight box cars and coal cars were part of the scenic effect to be seen daily just one-half block from the Cahuenga and Hollywood Boulevard intersection. Today on the same spot, instead of a railway express office and the old wooden bridge, one gazes upon magnificent shops and jewelry stores catering to the feminine charmers of Hollywood.

Eleven years ago on that wooden bridge you would have noticed a vagabond wanderer sitting and whittling. He resembled the pictures you perhaps have seen representing Rip Van Winkle. That old fellow—Joe he was called—whittled out of wood odd birds and objects, peddling them to film actors and tourists.

Eleven years ago, directly opposite the spot where the old whittler could be seen whittling, you would see a greasy, dirty old oil station. There the auto parade journeying to Universal City would refuel. On the spot where stood that oil station there stands today the Security Bank and Trust Co., a twelve-story building.

Two Film Theatres

Eleven years ago the two film theatres catered to the film fans of Hollywood. During that period the writer and the other gay blades would catch the 7:30 p. m. show at the Hollywood film theatre and exit at 9 p. m. to dash from Highland avenue and Hollywood boulevard six blocks down to another film theatre, catching the last show.

The nights in Hollywood of eleven years ago were equally as quiet and boring as are the nights of this 1931. Hollywood people are quite tame and they have remained the same, to the writer's exact knowledge, eleven sleepy years.

Eleven years ago the more fortunate and well paid film actors dined at John's restaurant. The late Barbara La Marr frequently lent additional fame to John's restaurant. She lived, in fact, just next door to the restaurant. The Christies hotel 11 years ago was the home of many film celebrities that have since become forgotten names. The new Christie hotel of today with all its towering nine and 10 stories height has little of the old Christie's charm.

Across from the New Christie hotel today one gazes upon the Montmarte Cafe and the Embassy Club, two gay places where the film celebrities of today occasionally put on the feed bag.

Gay Young Blades

Eleven years ago the Hollywood Hotel, located at the corner of Highland and Hollywood boulevards, was inhabited by well-known filum directors and stars. During the week the hotel put on one or two social dances. The famous of film land whirled across the slick floor to the melodious strains of amorous music. Well-chosen spots were chosen where charming artificial gardens were placed and here the young blades of film land would sit and coo with fair damsels.

Eleven years ago the writer peddled newspapers along Hollywood boulevard and sold the first Peach "Examiner's" evening edition to the film famed of Hollywood. Then the average sales for an evening amounted to 50 sheets. Just think—50 sheets from Cahuenga to Highland avenue along Hollywood boulevard. Today the smallest newspaper corner does 45 and 50 sheets.

The only difference between Hollywood of eleven years ago and the Hollywood of today is the increase in drinking and conceit seen in the film colony. They go different places and drink worse stuff.

There are more theatres and less genuine pals.

Adagio Lessons As Life of Party; Another Curse of Prohibition

By Ted Taylor

Hollywood, March 3.

"Ta - daaaaa - aaaaaa - ah; Ta-daaaaa - aaaaa - ah; Ta - ta, ta-ta, ta - ta, ta ta ta taaaa - aaaaah.

"Kid you cert'ly got that motion mean. Next time we go to the Islands I'm going to take it more serious. The bunch likes it Blondie, better give 'em more. You've got the party stopped."

"Come on, let's grab a guy apiece and cut this. We're supposed to be guests, not entertainers."

"Don't get sore. Grab that guy, but don't quit the party. We paid our dollar same as anybody else."

Rough Artists

"Yeah, but the longer you stick around these artists' parties the rougher they get. Didja hear that guy suggest?

"Don't pay any attention. Might not be a bad idea at that, if you don't want to jerk sodas permanent. Look, your guy's grabbed onto another dame, now."

"Yeh, and what are they trying to do, adagio? Show him the grip, Blondie, before they ruin themselves."

"You mean show her. Look, Buddie, grab her like this....Here, catch me, and I'll show you...."

(The guy). "Is this a thunderbolt? Wait, what are you going to d——opff? Well, how'm I supposed to catch you?"

In One Lesson

"Just catch me, big boy. Good thing I didn't wear stockings. Look, this time when I jump at you, put your right hand over my leg and catch hold like this, see? And put your left hand against this leg, here, and just carry me along level."

"Catch-as-catch-can?"

"No, catch as I showed you. Ready?"

"Oke....Opff."

"Well, I guess I am a little too heavy for you. Hundred and thirty. Try it that way with the little girl. Where is she? Look, dearie, you saw how I held my legs when I jumped. Try it."

"Oh, she'll never do that, Blondie, she's too stiff. I'm going to try one. Put your left hand on your hip, Buddie. Ready? Here I come.... See, he can catch me!"

"Yeh, but what are you trying to do, jump through my arm?"

"No, sap! My knee goes under your arm, see? And you grab me around the waist, see? Then I do a back-bend to the floor."

Arab Instinct

"Let's try some pyramid building now."

"Come on, try it again. Look out! Here I come!"

"OPFF!"

"Now, let me bend back....like this."

"Pretty good! It's tough on the guy, though. I gotta breathe a minute."

"I'll tell you, Buddie, adagio is the simplest thing in the world for the guy, ain't it Blondie? The girl has to know how to jump and how to hold herself. That's the whole thing, ain't it Blondie? All the guy has to do is to grab and hang on."

"Yeh, but suppose his grab slips, and you go skimming along the floor, huh?"

Curtain

"Oh, that's almost impossible Any guy can grab. Come on now, we'll try a good one. I'm going to start way down at the end of the room. Stand there. Ready? Now! Look out, everybody! Here I come!"

"Opff!" Crash. "Wow! Are you hurt, kid?"

"No, I'm....all right....gee.... Help me up. Where's Blondie? Hey, take that flask away from her, somebody! Quick! Oh, she drank the whole works! Who gave her that? Whatd'ya let her take it for? She's through right now!"

"Gert, I want something to eat!"

"Listen, Blondie, we're going home."

"Pig boy, I want something to eat!"

"Listen, everybody, whatever you do, don't anybody give Blondie anything to eat. It'll make her sick, sure."

"Somebody, come on, let's get something to eat!"

"Well, good night everybody. Sure was a great party. Good night."

"Gert, come on, let's eat."

Wedlock's Wounded Soldiers Are Doctored in Many Climes

Chicago, March 3.

Battle is on among the various states of this Union to become the divorce paradise of the world. Nevada and Reno, which held the title for many years, are being pushed off the track, with dark horse states crowding for the lead.

Latest entry is old Oklahoma which has just swept into the ace position in divorcedom by getting a bill through the legislature cutting the required residence time down to a mere 60 days. This in competition to Nevada's 90 days. Nevada, however, is not sitting back. Law-makers there have already presented a bill which will cut the residence time to six weeks.

Havana, meanwhile, is also busy. Cuba has now opened its courts to all aliens, instead of limiting the courts, as formerly, to those married within the country. Under the new divorce code anybody is eligible for legal separation after only 30 days' residence.

Chicago Still the Ace

But Chicago remains the ace divorce mill of the country, with a law on its books which gives anybody in the world admittance to its divorce docket if they can prove that the grounds for the separation occurred in Cook County.

Leo Weisskopf has just secured the final papers for a couple of showfolk. Blanche Corthell of "Radium Queens" company, is no longer the wife of Silas Corthell. Their marriage lasted only from May 25, 1927, until June 13 of the same year, at which time, the bill squawks, he went away and forgot the address.

Appolonio pra Levis, known on the stage as Apolla Levis, was married to Louisa Levis in Venice, Italy, in 1907, and in 1920 she went back to the homeland to stay. Since he's alone, he thought the separation might just as well be official.

P-P Artist Had Boss' Gun; Two Girls Were with Him

Paul Reynolds, 25, said to work in the art department of Paramount-Publix, Nona Marshall, 20, model, of 800 Eighth avenue, and Donna Gamby, 22, said to be a hostess in the Miama Dance Hall, 45th street and Broadway, will be arraigned in the Court of Special Sessions on the charge of possessing a revolver. Bail of $500 was set and obtained by the defendants.

Patrolmen Abraham Goldstein and Albert Schweizer, of the West 47th street station, arrested the trio in a restaurant at 801 Eighth avenue. A taxi chauffeur saw one of the women defendants remove the gun from Reynold's pocket and place it in the handbag of Miss Gamby, defendant, stated the cops.

The police feared a holdup and found a .32-calibre revolver, unloaded, in the handbag of the Gamby girl. She said she was ignorant of it being there. Reynolds lives at 312 West 48th street.

Reynolds told the cops that his boss had left the gun in his desk and he feared someone might pick it up, so he brought it home. He said, while he had no revolver permit, his intentions were to park it at his house until his employer returned.

Miss Gamby resides, she said, at 25 East 3d street. Both women were hysterical in West Side Court when Magistrate Mogilesky held them for the higher court.

Actor Hit Conductor

John Carroll, 27, alleged actor of 205 West 147th street, was found guilty in Special Sessions of assault and was fined $25 or five days in jail. He paid the fine.

According to Francis Hyndman, conductor of a Lenox avenue car, Carroll struck him with his first without provocation on Feb. 18, while the car was stopped at Lenox avenue and 125th street.

MINER SELLS MAKEUP BIZ

H. Clay Miner, representing the Estate Henry C. Miner, Inc., has sold to Beauty Products, Inc., the make-up business established over 50 years ago by his father, the late Hon. Henry C. Miner.

BOOKER'S SLOT MACHINE

Leon Berger Had It to Amuse Idle Musicians

Leon Berger, 28, band and orchestra booker with an office at 1658 Broadway, will have a hearing this week in the Court of Special Sessions on a charge of having a slot machine in his office. Berger denied the charge.

Detectives Harry Browser and Joe Williamson of Inspector McCormick's staff arrested the defendant in his office. The sleuths alleged they had observed the machine in operation.

Berger stated the machine contained mints. "Why, your Honor," said Berger to Magistrate Mogilesky in West Side Court, "the charge is a joke. Jobless musicians waiting in my office to be called to broadcast play with the machine in spare time. At a country resort last summer I found the machine disabled and brought it to my office for a big laugh."

Berger furnished the necessary bail to await a hearing.

Cuzette Got Clothes Back After Partner-Slapper Went Europe

Miss Cuzette of the dancing team of Ernesto and Cuzette, residing at 57 West 49th street, her face beaming with smiles, told Magistrate Mogilesky in West Side Court that she had received wearing apparel and other articles that she claimed her dancing partner had been withholding.

Ernesto, whose right name is Ernest Wetterstein, sailed for Europe last week. Miss Cuzette's correct name is Marie Kocsis. They were teamed for years. Recently they severed business relations.

Miss Cuzette told the court Ernesto had more than $800 worth of her wearing apparel, dancing slippers, costumes, wraps and other articles at his hotel and refused to return them.

"Your Honor, not only has he declined to return the articles, but he has threatened me. Only last night he came to where I am living and told me he would get even," said the dancer.

"I was always broke when I was his partner. He would buy so much needless stuff and then tell me how much I owed him. He would entertain and make a big man of himself and then make me split the bill when we got home. I would complain and he would say, 'Well, Cuzette, that is business. We are getting on.' But all the time I was getting broke.

"When I remonstrated I would get slapped good and hard. When he learned I intended to quit him he became enraged. I was a good meal ticket for him," she concluded.

DANCED FOR 80 DAYS; WORTH $300 A WEEK

Chicago, March 3.

Joe and May Rock, brother and sister survivors of one of those 80-day marathon dance grinds at White City, open Friday (6) at the Tivoli for Balaban and Katz, getting $300. If meaning anything at the box office they may get two more weeks tied on.

The Tivoli is next door to White City, where the contest was held.

Ticket Stealer Off Easy

John Campbell, 24, of 142 Audubon avenue, was given a suspended sentence in Special Sessions after pleading guilty to stealing 30 admission tickets to the Cohan theatre Feb. 14 last.

According to William Rudolph, manager of the theatre, Basil Hart informed him that Campbell had given Hart the tickets to turn over to a speculator. They were worth $1 each. Hart said Campbell told him he was to receive 50 cents for each ticket from the speculator.

Non Resisting

Hollywood, March 3.

Hefty soprano explaining herself at a hotel recital.

"In this first number from 'Samson and Delilah,' Delilah has not yet, that is, you should remember that she is not aware. . .Well, it is before Samson has become her...her... piece de resistance!"

Edith Kern's Big Shot Just Check Bouncer and Waiter, Not an M. C.

Milwaukee, March 3.

When Edith Kern, 18, married Charles E. Davis in Toledo, early in February, she thought she was getting a big shot from the theatrical world.

Miss Kern first met Davis in Milwaukee, where he posed as one of the owners of a local cafe. He left shortly after saying he was going to become an m.c. at one of Detroit's biggest restaurants. The girl followed him to the Michigan city and shortly after the couple journeyed to Toledo, where a judge married them.

Returning to Detroit the honeymoon was interrupted by the police, who had a little matter of 14 bogus checks to take up with Charley. The new bride wasn't going to let anything like 14 checks stand in their way. She had her stepfather make good the worthless paper and the newlyweds came to Milwaukee, to live with the bride's parents.

About this time the new Mrs. Davis overheard a phone conversation that aroused her curiosity and saw an envelope addressed to her husband with a Milwaukee return address on it. The bride soon found there was a Mrs. Davis No. 1, with a two-year-old boy. She discovered also, after some conversation with the first wife—from whom Davis had not taken the trouble to obtain a divorce—that the bridegroom was not a big shot in the show world, not an m.c., but a head waiter.

Mrs. Davis No. 1 is still in love with her husband and will stand by him. No. 2 says she is through.

ELSA MAXWELL DELAYS ENTERTAINER'S PAY

Paris, Feb. 21.

Elsa Maxwell may be a boon to party throwers, but she has lately proved a bane to casting agencies. Her last party, at the Ritz for Lady Mendl and the Cole Porters, just escaped ending in a lawsuit between her, the agent and the entertainer, who was the English magician, Fred Brezin. He was booked by the Carson agency for, as Miss Maxwell carelessly put it, anywhere from 1,000 to 1,500 francs ($40 to $60) for the evening.

Day following the party the agency called Miss Maxwell for her check, which she said flatly would be no more than 600 francs ($24). Strenuous objections by both agent and artist. Miss Maxwell finally consented to send in a check for 1,000 francs and no more. Brezin got a lawyer in the meantime when no check of any sort appeared and was serving Miss Maxwell with papers for a good month. Eventually, however, when Bezin threatened to take the case to court, she came across with the check for $40.

The same agency has a grievance also in regard to Miss Maxwell's last party, when she distinctly ordered another act. When the act was booked she said she didn't need it, as she had engaged Sophie Tucker, who would be the only attraction.

DICE GAME RAIDED

Held in Indie Vaude Booker's Office With Actors Active

A dice game, attended by many theatrical people and held in a Times Square building for some time, was raided a few days ago by plainclothes men. Participants were taken to the 47th street police station.

Games have been held in the offices of a small indie vaude booker and, according to reports, have been for high stakes.

Two plainclothes men are now watching the elevators of this building from 6 o'clock on to prevent a recurrence of the game.

De Luxe Sex Show, with Arcs in L. A., Okay with Vice Squad If No Kicks

Hollywood, March 3.

Sex secrets "taught" with deluxe trimmings, to the tune of a $1,500 weekly nut, comprise "Prof." H. Paul Stroud's latest and fanciest attraction which opened at the Orange Grove theatre last week. Stroud has six weeks' lease on the Grove.

A cast of 11 women and four men, flashy costumes for the femmes, a 15-minute revue and a courtroom trial scene are part of the show selling for 75c. and $1. Stroud is even trying a Saturday midnight performance along with his two shows a day.

Hollywood Flash

Opening night the Grove took on something of the appearance of a picture first night with plenty of sun arcs to dazzle the mob. Almost capacity attendance. It's the first sex show here in many months. To forestall any trouble with police, Stroud gave a performance for representatives of the vice squad. The report turned in was that the show was okay as long as no kicks were registered.

While operating a sex show at the Band Box, a hole in the wall in the local Mexican quarter, Stroud was arrested. So he now goes easy on the femme lure stuff except in his lecture, which he delivers as scientific.

Court Room Scene

He builds his talk around a court room trial. Show opens on the trial, after a few prelims of girls going to listen to the case. As his defense Stroud, on trial for having an indecent sex show, is told to give to the jury the talk for which he was arrested. Stroud then steps to the footlights and goes into his spiel, which is minus slides or exhibits.

He leaves nothing unsaid, giving everything promised as far as talk is concerned. At the end he is acquitted by the judge. Then Stroud deftly switches his lecture to the ever present pamphlet, which is also deluxe, selling for $1.

Audience hanging around all this time for the girls, who finally come on. A few songs, tap and other dances comprise their end of it. Nothing that could be called obscene in this part although the gals are used in the literature and advertising as the comeon.

Men only for the opening week then women only, with genders alternating weekly. Stroud says he gives the same talk to the women he does to the men.

Everything about Stroud's show has class, as far as the usual sex presentation goes. No perfume squirted in the air.

CHICK ENDOR LOSES

No Release Under Bond From Alimony Jail

New York Appellate Division has set aside an order by which Chick Endor sought to be released on $10,000 bond in the proceedings brought by Mrs. Doris Endor for non-payment of alimony under her divorce decree in 1927. She had him arrested when he reached here recently from Europe and put him in jail before he could start for Florida to fill an engagement.

Chick contended that his wife agreed last summer to accept $5,750 in full payment of alimony and that in September he had paid $2,750 of it and told her when he went abroad that he would settle up the balance when he returned. He contended that a referee should be appointed to decide whether Mrs. Endor did not agree to these terms, for which reason he should be released on a bond.

The lower court thought he should but the higher court disagreed.

Three Are Held For $15,000 Forgery of Carroll 'Angel's' Check

Mrs. Ann Penfield, one time angel for one of Earl Carroll's shows, came within an ace of losing $15,500 by means of a forged check bearing her name. The check was halted at the bank when a sharp teller discovered the fraud and as a result three men and a woman were arrested, all charged with forgery.

Mrs. Penfield was not in West Side Court, but is expected to appear Friday (6) to prosecute. The defendants gave their names as Leo Carr, 35, gambler, said to be a college graduate; his wife, Jeanette, 24, both living at 405 East 54th street; William A. Phillips, 31, insurance broker, of 1413 Greenwood avenue, Rockaway Beach.

Phillips was arrested in his office at 152 West 42d street when Detective Chris. Carroll raided it and brought the broker to East 104th street station, where the Carrs were already under arrest. The sleuths seized two costly opium pipes and a quantity of opium gum in the Carr flat, they asserted.

Carr is alleged by the police to be head of a ring of forgers. Mrs. Carr was attired in costly furs while her husband wore a seven-carat diamond ring. Mrs. Carr shielded her face when arraigned in West Side Court before Magistrate Ford in order to thwart the cameramen.

Mrs. Carr's bail was set at $15,000. Carr got no bail because of a long "lemon" sheet. Phillips obtained bail of $2,500.

Harold Reitman, Phillips' attorney, obtained the low bail when he announced his client was to appear before the Grand Jury and make a "clean breast" of it all.

Gym Held Out Sweat Shirt on Calif. Pugger

"Judge, I want my fighting togs. They consist of boxing gloves, sweat shirt and several other articles. Where I have been training they refused to release them because they say I owe them dues. And I don't," stated Matt (California) Hogan, colored 182-pound boxer, in West Side Court to Magistrate Bernard Mogilesky.

Hogan complained that he had trained at the Pioneer Gym for several bouts and paid his dues. He fought in Brooklyn and his money had been held up, he told a reporter.

When he appeared at the gym he was asked to leave. He consented and asked for his articles and they were refused. Magistrate Mogilesky gave the boxer a summons.

When the date of hearing arrived neither Hogan nor the Pioneer representative appeared and it was granted the ebony boxer had obtained his stuff. The summons was dismissed.

Tivoli Usher Held for Beating Patron in Alley

With one eye closed, the other badly discolored and his face badly swollen from a beating he said he received in the alley of the Tivoli theatre, 839 Eighth avenue, from the head usher, Thomas Rosoli, a tailor of 206 Bay 11th street, Brooklyn, appeared before Magistrate Bernard Mogilesky in West Side Court. Arrested on the charge of beating Rosoli, Arthur Samuran, 17, the head usher, pleaded not guilty and was held for trial in the Court of Special Sessions. Samuran was arrested by Detective Clarence Farley of the West 47th station.

Rosoli accompanied the detective to the theatre, where he identified Samuran as his assailant. The usher stated the complainant was mistaken, as he had never seen Rosoli. The latter was on the verge of collapse after he had been treated at Polyclinic hospital.

Rosoli asserted he sat in the theatre viewing a picture. He declared that Samuran came to his seat and displayed a badge and beckoned him to leave his seat. Rosoli declined. He was yanked from his seat, he stated, and Samuran made some reference that a woman patron had been annoyed.

"I protested," said Rosoli to the Court, "but I was dragged out to an alley and severely punched by the defendant. I annoyed no women and the assault was unjustified," declared the complainant.

Farley found no badge on Samuran.

CHATTER

Broadway

Bela Blau is in Bermuda.

Herman Schenck and grippe.

Harry von Zell is "The Shadow."

Teddy Bergman was once a wrestler.

Harry Essex with the Ray-Minor Corp.

Norman Frankel to Toledo for RKO.

Only one person in 300 has a radio voice.

Jules Levy vacationing in Bermuda.

Jesse Kay may become a vaude agent.

Medrith Thatcher doing radio work.

W. C. Fields is in Havana vacationing.

Mother of Ralph Townley died last week.

Oscar Levant is developing into a raconteur.

J. J. McCarthy resembles Woodrow Wilson.

Jesse Crawford back from Florida with sun tan.

Richard Rodgers out after appendix operation.

Hendrik Van Loon going back to Veere, Holland.

They've been wearing overcoats even in Bermuda.

Dorothea James is excited over her radio debut.

The Douglas Fairbanks book is not being ghosted.

Hy Daab will reopen his summer home at Westport.

Jay Brennan's latest stage partner is Owen Lodge.

Lowell Thomas and H. V. Kaltenborn compare notes.

Phil Charig can't keep from stepping in front of taxicabs.

Nina Wilcox Putnam back in town after months in Europe.

Wife of Patrick Kearney reported very ill in St. Luke's hospital.

When you park in a loge seat at Proctor's 58th Street it whistles.

Times Sq. restaurant giving away doughnuts with a cup of coffee.

Ira Gershwin is worried how to keep his California sun-tan intact.

Pierre's, smartest apartment hotel and cafe, taken over by Plaza hotel.

Pat McNutt blew to Chicago last week, but not for the Capone trial.

Lunchroom in Square sector has a sign: "No extra charge for dunking."

June Laurie's brother down with pneumonia. Joe's sister gravely ill, too.

John Erskine has canceled his European trip, scheduled to start this week.

Jay Witmark is smiling over that "Sing Song Girl" plug at the Paramount.

Proser-Hitchcock-Adams-Fleichmann combination of p.a.'s has split up.

Irene Bordoni and Coty, perfumer for whom she will broadcast, are Corsicans.

A. J. Balaban sailed Wednesday (25) from New York without announcement.

Al Woods in that Broadway showcase of his showing a customer how it works.

Warren Nolan, United Artists press agent, seriously ill at the Medical Centre.

Eddie Schubert is back from Hollywood with Harry Langdon. Act for vaude.

Vera Murray of Dillingham office and William Le Baron on coast talk nightly over phone.

Advertisement in "World-Tele": "One room in penthouse to sublet; private bath; roof space."

Broadway columnists gave a luncheon to press agents at the Governor Clinton Friday.

One of those old-fashioned Dutch street bands made the rounds of the Bond Building last week.

Irving Berlin left Sunday for Palm Beach to shake a cold. Family staying in New York.

Opening line in last act of "A Woman Denied" sure dangerous. It is: "What a lot of trash."

Mrs. Annie Dreyer, wife of Magistrate Dreyer, on Long Island recuperating from pneumonia.

Lee Morse was reared on a ranch in the Nesber Indian reservation and can speak that dialect.

Understood the boys who composed "Got the Bench, Got the Park" received a g. apiece advance.

Joe Smith, former doorman at Vanderbilt, died recently, failing to survive second leg amputation.

Pawn shops kicking. People not doing so much unking of the sparklers. Must all be in hock.

John Brewster's first stage appearance was in the old Provincetown Playhouse when he was 15.

Westchester is through with grand opera—unless the promoter decides to risk losing some more money.

Sonny O'Brien, tenor, who played three weeks at the Palace last year, is showing for Loew's—three days.

Howard Barlow has a blue suit he hasn't worn in five years, and won't get rid of it. Superstitious.

Those musical Mills doing alright. Irving has seven kids. Jack with a recent third, trying to catch up.

Sir Hubert Wilkins gave Lowell Thomas a map of Wilkins' proposed under-water trip to the North Pole.

Les Reis (Reis and Dunn) is an heir to the Robert Reis underwear fortune. Once a salesman for the firm.

Dave Grant has been singing on the air for two years, but at Boston Tech he couldn't get into the Glee Club.

Ada Ward, colored, playing RKO vaude dates, was the principal witness in a Harlem murder case last week.

Marie O'Neil (Mrs. Arthur Sinclair) ill on arrival from Dublin and under treatment at St. Hubert hotel.

Earle Nelson received a box of lobsters from a devotee in Criehaven, Me. Now hopes to hear from Kimberley.

Mr. and Mrs. Jack Robbins departed for the coast Friday (27), to remain six weeks. Business trip for Robbins.

Bland Johaneson is continuing as the film critic for "The Mirror," so that rough spot must have been gotten over.

With "10 Nights in a Barroom" at the Central the old-timers say that only one night in a speak is equal to it.

An actor at $750 weekly refused to open with "The New Yorkers" on Broadway, because of his gigolo role in the show.

First paragraph in the lead story of the first edition of the "World-Telegram" was so badly pied it was unreadable.

Bert Lown encountered so many mishaps on Friday, 13th, he's decided to remain in bed next time that doubles.

Helen Gilligan, prima donna, spends three hours a day with a hoofing instructor, learning to dance, of course.

According to dialect writers the take off on German is easiest. Yid and Irish require more effort and Scotch is plenty hard.

James Fat Thompson, confined to his room in the Somerset hotel, was removed to a hospital last Friday for a short treatment.

Walter Winchell hopped back to his Broadway from Miami. Besides a vacation he had a good time at the track and the wheels.

Downtown newsstands got rid of their last morning "World" editions. Uptown just the reverse. There were many returns.

Spinrad's shops making a play for the vanity of its customers. Names are taken of the men and called out as a chair is vacant.

Mark Warnow, violinist, who hadn't had a day off in 13 months, spent his only free 24 hours visiting friends playing in other orchestras.

Max Arnow left New York last week to assume charge of the Leo Morrison offices in L. A., while the boss struts along B'way for two weeks.

Crosby Gaige leading first edition collector among managers, says it's all his money in "The House Beautiful." Channing Pollock just authored it.

Pepito, the clown, has a big shiny open car with a fog horn on it and his name in big letters on one door. His trunk in back carries the letters, RKO.

George Gatts back in New York and will eschew all legit producing for the present. His last, "Sour Grapes," in Chi cooled his enthusiasm.

Evangeline Adams received a letter from a man requesting the horoscope of his horse to determine if the nag would win a forthcoming race.

Mr. and Mrs. Edward Dowling (Betty Compton) seem to have cut their southern honeymoon trip abruptly. They reached New York Thursday (26).

Dick Maney signed a check, payable to cash, but didn't fill in the amount. Check was lost. That, plus Dick's trick molars has given him the jitters.

Chester Frost has learned that a song he wrote last spring is popular in Spain; because a Spaniard in an orchestra here sent a copy to his brother in Barcelona.

Warner Brothers have purchased the screen rights to "Five Star Final," by Louis Weitzenkorn, now at the Cort, New York. Film will star Edward G. Robinson.

Barbara Abbey, who made a versatile ether debut last week playing the piano and violin and singing a contralto solo, is the wife of Mal Stevens, Yale football coach.

Andre Baruch is being kidded for his pronunciation of Claudette Colbert's name during the radio stage show at the Paramount last week. He called her "Claudette Coalbear."

A Radio press service has been inaugurated between Mexico City and New York at a rate of 1c a word, day or night. Western Union's tariff is bout 4c a word, day; and 2c night.

Four months ago Walter Duggan quit legit acting to tackle the business end of stage producing. Last week he got a wire from Universal to take a test and may leave for the coast.

NBC now stands out on the electric sign in front of the New Amsterdam theatre. National Broadcasting Co. uses the roof theatre for air programs, sent out behind a huge glass curtain.

Gerson, the restaurant man, is changing some names among his wall billed patrons. New ones are going up every day while others go over the back fence. Arthur Willi, RKO booker, now up.

James M. O'Brien, who earned his way through college and law school by playing the saxophone with dance orchestras of the east, is now an attorney in his home town of Cohoes, N. Y., and in Albany.

A smart p. a. can pick up a lot of money by putting on a heavy campaign for the toothpick industry on the ground that it's okay to use the slivers in the finest European families, so why not in America?

8th avenue hock shop displays sign, "No Pledges," indicating nothing will be accepted in pawn. Business consists of selling old mandolins, fishing tackle and usual junk in windows of such places.

Funniest thing about Republic's burlesque are the raw titles. Following "Fanny Fortson from France" came "Tillie Pipik from Peru" and now "Jenny Split Pea from Reno and her 50 Beautiful Tomatoes."

Mildred Walsh, upon arriving in Beverly Hills to sec for J. J. Murdock, found herself booked for the first two weeks at the Santa Barbara sanitarium. That's becoming a fav place nowadays for callers upon J. J.

J. W. Williams was once a soldier of fortune and fought in Mexico with Carranza. He was captured and with nine others lined up to be shot, but as the executioners raised their rifles the men made a dash for the San Jose desert and seven escaped. Other three were killed.

An elderly lady at the Fox Audubon ducked one of the cotton balls tossed during the Tex Guinan act. She dodged and bumped her head against the seat in front. Beyond a fright and slight abrasion she was oke. Harry Crull displayed managerial foresight by rendering first aid.

Bobby Folsom made some milk toast for Charlie Morrison when that agent was in high at 102 and appendicitis threatened. Previously Charlie had refused all commands to take castor oil. But he said Miss Folsom's milk toast was the best he had ever tasted. Bobby had loaded it with castor oil.

Andy Sanella, saxophone soloist in radio presentations, went to sleep in his office at about 6 o'clock Thursday evening (26) while a gas log blazed in the fireplace. He was found four hours later nearly asphyxiated when his wife phoned to find out why he had failed to appear for a scheduled broadcast.

Carrington's other financial difficulties include an action which his divorced wife is pressing in an effort to collect back alimony; breach of promise suit by Dinorah Castillo, actress, for $250,000 and a suit by her mother for $50,000 for the loss of Dinorah's services during the time she loved and lost the broker.

The David Arthur Posners appeared before Supreme Court Justice Levy last week and asked permission to serve papers by publication on Henry S. Carrington, sportsman and broker, from whom they seek $105,000 damages as the result of injuries sustained when Carrington gave them casual blows in front of the Club Epicure.

When a temperamental performer a few weeks ago insisted upon occupying the star dressing room at Fox's Rivoli (Hempstead, N. Y.) the manager, W. C. MacNaughton, solved the problem by naming all the dressing rooms after various planets. Now when an act demands the star dressing room the manager says "Help yourself."

Billy Grady, the casting agent, was robbed last week, mink coat, suit of clothes and three bottles (not ink) being clipped from his Fulton theatre building office. The thieves broke into the office from a fire escape, to which there is easy access from the street. Grady claims the coat cost four grand, but quickly adds the loss is covered by insurance.

RKO, in an answer filed in N. Y. Supreme Court, denied its Pathe sale would result in a loss to Pathe stockholders as charged in a suit by Sol Karp and others. RKO denied that "Holiday," made by Pathe, had earned $1,000,000 or that receipts for this film would ultimately reach $2,000,000, and denied knowledge of a letter purportedly written by Joseph P. Kennedy, former Pathe head, stating that Pathe's common stock, class A stock and debentures were an outstanding debt of $7,301,503.

Philadelphia

By ARTHUR WATERS

Reopening of the Lyric by local interests has meant employment of quite a few idle house staff people.

Irving Blumberg now in charge of exploitation upstate—WB headquarters York, Pa.

Two or three one act play contests for Philly and vicinity this spring. New here.

Will Morrisey at the Keswick, Glenside, last half, Midgie Miller appearing with him.

Small clubs and the few speaks in Philly, to say nothing of restaurants, laying very low on the hard stuff.

Two openings on Penna. Censor Board and plenty of conjecture. Mrs. John Davenport, Wilkes-Barre, first appointee.

Lawrence Shubert Lawrence personally backed "Maryland" revival at $2 top. It's making plenty. Can probably break at 10 grand.

Joe Franks treasurer all by his lonesome at Lyric. Peter J. McGovern also at Aldine b. o. until house closed, now at Erlanger.

Quite a lot of local betting on verdict in Mrs. Prophet murder trial. Slight odds against her getting chair. Jury finally gave her life.

Stanley-Warner people said to be planning to build their own stage shows for the Mastbaum and Earle. Publix contract up in a month or so.

George Skouras making his headquarters at the Tower Theatre (69th street) and living at the Penn A. C., in charge of the three Friehofer houses recently acquired by Par.

Raiding of Manufacturers' and Philadelphia Clubs, both exclusive, news feature here last week. Director of Public Safety Schofield conducted first raid in person after resigning from club. Plenty of criticism.

Stanley-Warner people haven't liked a couple of film titles lately and changed them. "Aloha" they made "Aloha, the Unhonored Bride" and "The Last Parade" they're making "The Gangster's Last Parade."

This town has four ex-drama critics who chip in and help out when there is more than one opening. Herman Dieck, "Bulletin" copy desk, formerly "Record" drama man; Linton Martin, music on "Inquirer," was on "North American"; William Murphy, books and editorials on "Ledger," used to be "Eve. Ledger's" critic, and Eric M. Knight films on "Ledger," formerly drama critic on "Sun."

New England

Maybe those New Hampshire theatre managers aren't feeling good. State House of Representatives has killed a bill that called for the observance of daylight saving throughout the state.

A new 10-year lease of the Bay State Hotel, Worcester, Mass., stipulates that if wine, beer or liquor is sold on the premises—provided the Volstead law is repealed—the monthly rental shall be increased $300.

Rev. Reginald MacCaul of the Christian Advent church, New Bedford, Mass., got hot under the collar because he was listed in a news story as having been in a group of clergymen who saw the preview of "Outward Bound," at the State theatre. Here is what "The Times" printed he said: "I have not seen a motion picture in a theatre for 15 years."

Lynn, Mass., Press Club has elected officers as follows: president, Charles B. McGhee; first vice-, Osman W. Brown; 2d vice, Jacob Finkle; recording sec., James T. Nolan; financial sec., Hazel Anderson; treas', Edward E. Yeaton; board of directors, John A. Flynn, John H. Twomey, John A. McManus, H. D. Valpey and Charles D. McPherson. And there you have just about the club's membership, too.

Eight hours in Worcester, Mass ....On Feb. 25....At Fox-Poli Plaza....Mutual burlie....And it was hot....Good old Puritanical Mass. Wrestling now added for Saturday mat and eve....Fox-Poli Palace....Beautiful and huge.... Feature film run twice at supper show....Does Herschel let Mr. Meehan do it?....And did the customers burn?....Good orchestra for only 10 men....Dol Brissette, new leader....good personalty, but you gotta talk louder....comedy overturn based on sweetheart theme.... audience liked it....business good ...Meehan uses more lower case letters in his ads than—well, what diff does it make....Plymouth too nice for cheap second run policy....But Clarence E. Robbins knows his onions....he's got Russ Henderson, organist....good, too....Break for Warner's freak show right next door and attracting crowds....You can find "Variety" on sale at 17 downtown places .... Capital .... Publix....Elmer Daniels at the helm....showman if ever was one ....Poor old Worcester theatre.... legit....exterior as forbidding as a jail....and its double features all over town....Or no biz....Star byliner—Walter M. Merkel....on the "Telegram"....former manager of the Capitol, Springfield....for Abe Goodside of Portland.

Loop

Ben Atwell visited his brother.

Bill Pine is building a new summer home.

Max Halperin writes a daily letter to his frau.

Chuck Reisner toured the Loop for two days.

Bobby Jones stopped off the 25th to pick up a medal.

Eddy Levin, p.a. the Goodman, to Europe this summer.

Cyrena Van Gordon back from a concert tour in Florida.

Heywood Broun and frau visited Frank Bering between trains.

Clark Rodenbach, film critic the "News," off cigs during Lent.

Town had four days of German opera. Shortest season in years.

Charles Baron got a new pair of specks from his firm for good work.

Forrest Crossman thinks Chi a great spot since the "Sketch Book" raid.

Edward Carruthers now general manager Aurora track. Cliff Trimble's old post.

Jean Paul King, NBC, announcer, is showing evidences of going literary.

Rudy Vallee giving the flaps the first chance to mob stage-doors in many months.

Art Sheekman back through the Loop sporting a Warner short-term writing contract.

Phil R. Davis has opened new law quarters in the Westminster building with his younger brother.

Marie Neff is recognized as an old-timer in radio because she remembers the days of the carbon mike.

H. D. Hayes, midwest radio supervisor, used to be house treasurer on the coast with Sullivan-Considine.

CHATTER

Paris

Keyserling here to lecture.

Harry Roy and Billy Maye around town.

Nina Mae McKinney coming back soon.

Lauritz Melchoir wowed musical Paris.

Dolly and Billy to Berlin and the Scala.

Waldo Pierce going in for illustrating.

Lawrence Hills back from America.

Chester Erskin expected here during March.

Lots of royalty around, coming and going.

Paris is missing Count Salm and the Guitrys.

Owen Wister and typewriter recent arrivals.

Andre Boll designing sets for five plays at once.

Mardi Gras in Paris a flop because of the weather.

Solange Bussy, girl of 22, going to direct pictures.

Edna May visiting the left bank musical hangouts.

More than 2,000 in drag at Magic City Mardi Gras ball.

Mrs. Richard Jones of Hollywood here for a short visit.

Constance King ready for stardom after all her publicity.

Elsie Ferguson says she is in Paris only on vacation.

Anthony and Bunny Princep off to Berlin for a few days.

Saturday night previews at Joinville are quite the thing.

Joseph Urban and the Mrs. expected shortly via Italy.

Jimmy the barman got his picture in the "Tribune" in tights.

Lawton out of the American hospital but still weak.

Nadja dancing her way to New York on the "Ile de France."

Gertie Miller, now the Countess of Dudley, over for a short visit.

Nobody American in the new Mogador show but Thelma Edwards. Chorus French and English

Margaret Moreno in "The Weaker Sex" after an auto accident.

Julian Green and his sister Anne were at Paul McColle's party.

Mrs. Alfred Knopf spending her last night in Paris at Bricktop's.

Jenny Dolly made Sophie Tucker's Paris debut gown—it's all bronze.

Pirandello not dismayed at cold reception of "As You Desire Me."

Everybody writing letters to the paper about "The Dreyfus Affair."

Max Constant back to a Paris bed with a double dose of Spanish flu.

Georgie Graves removing herself, her balloons and her dances to Germany.

Raymond Duncan, after his lectures on philosophy, back to New York.

Several apologies from performers after "Le Bal des Petits Lits Blancs."

No more free molar yankings in Montparness, now that Doc Mitchell has died.

Serge Lifar still staging in ballet form the great fight between jazz and opera.

Sadie Lesser of the Ben Sonnenberg office here from Prague, going to New York.

John Kelly, who acts on the Hollywood stage between pictures, is over for a rest.

Some of the local symphony concerts need a Jeanette MacDonald to sing for them.

Ganna Walska, not overpublicized, electrified local audiences singing in "Boris Goudonov."

Frank Jay Gould now going in for building the biggest tiny golf course ever at Nice.

Sascha Guitry insists that the screen, talker or otherwise, is "powerless to kill the stage."

Lots of European singers coming back after finishing first six months of their season in America.

Agnes Miyakawa sang "Madame Butterfly" to the American students and is ready to show Belasco.

Burdette Cleveland of Chicago hopes to follow in foosteps of Mary Garden and Mary McCormick.

Chaliapin and Elsa Maxwell giving parties for Sophie Tucker, one very tony, the other Bohemian.

Gladys Petri, the New Zealand songbird, isn't worrying so much about earthquakes here in Paris.

Sylvio Romano, member of the Hollywood Italian colony, is around the studios here for Italian versions.

Irving Schwerke wrote a rave about "L'Illustre Fregona," the new La Parra opera at the Paris Opera.

Marlene Dietrich's hubby going around with Conrad Veidt and Paul Kohner. Dietrich expected shortly.

Conscientious music objectors pawing the air because Jack Hylton and his jazzmen have desecrated the opera.

New opera in Paris, "L'Illustre Fregona," proclaimed a wow with a future. Typically Spanish by Raoul Laparra.

While shopping at the Galleries Lafayette, Mildred Syre, English show girl, had $80 lifted from her handbag.

Somerset Maugham is coming to France once more to collect his thoughts before he writes that talking picture.

Mainboucher's run on Mrs. Gilbert Miller's money going to costume New York's production of "Le Sexe Faible."

Jed Kiley about to board his yacht "Neptune" for a North African cruise, at the end of which Hollywood again.

Marilyn Miller "indisposed" when the time came for her to distribute prizes with Saint Granier at Junior League Gala here.

Gaston Baty is the only French producer willing to tackle O'Neill's "Strange Interlude" in French, and he hasn't the cash.

"Falling in Love Again," from "The Blue Angel," so popular in Paris now that they even sing it at the Grand Guignol.

Marie Tempest and her husband, Graham Brown, after two seasons of "The First Mrs. Frazer," passed through for Monte Carlo.

Jean Cocteau's picture ("Life of an Artist") held up for release due to some inside disturbance with the count who financed the making.

Depression forcing left bank artists back to sad Bohemia, now that the Philistines aren't coming over to pay for their cocktails as in the past.

Clare Luce high hatting everybody, doing the night clubs in Worth costumes and being sculped as a Madonna by well-known local artist.

Louis Cole changing his mind about going to Broadway, now that the Marine Bar has opened, where Louis is a great hit, it being that kind of a bar.

M. Quinson, Paris theatre owner, has bought F. Molnar's last play for production in the Palais Royal. It's called "The Good Fairy," but title may be changed.

Peter Rurik and Raoul Whitfield found a big "camion" in the middle of the road on the way to the Riviera, so they are both back in Paris but sans injuries.

Dancing ensembles will be in heavier proportion than usual in the next Folies Bergere revue. They will include French, English and American dancing troupes.

Although she's been over here a year, Dorothy Farnum, who wrote the story of "The Singer of Seville," was remembered by Metro for the opening night of the French version of the picture.

Vera Caspary, author of "Working Girl" (Zoe Akins did the talker adaptation), says her new novel is called "Lonesome Hearts," and concerns itself again with the American working class. She's buying Paris clothes with the "Working Girl" check.

For the first time in a long while an actress's collection of jewels has been auctioned off. Those sold were the property of Miss Campton, one-time Paris favorite music hall star, who married Manager Derval of the Folies Bergere, and who died recently.

Winnipeg

BY MAURICE CORBETT

Earl Hill has flu.

All managers kicking about business.

75% of local stagehands not working.

RKO Capitol Broadcast over CKY out after this week.

Peggy Coucher, former stock actress, gone to Elstree to make pictures.

Free Press plugging cartoon strips, "Orphan Annie" and Wheelan Serial, on front page of paper.

Under arrangement with Christ Church, Dominion Theatre allows unemployed at matinees to free show.

Mysterious masked women wrestlers enthralled athletic show here. Women dexterous and novelty packed the house.

Philip Wade, 8-year old son of Frank Wade, local stock actor, makes 3,000 mile journey to school in England alone.

Nick Schmeling cousin of illustrious Max, around Winnipeg, stranded by his manager, Joe Jacobs, after socking Joe in jaw.

W. S. Atkinson, Canadian playwright, author of "So This Is Canada" and "Man From Saskatchewan," slated to play these plays in London.

Dominion Players (Stock) announce coming of new leading woman, Louise Miller, from Spokane. Miss Quigley, present lead, will continue as ingenue.

Struggle for hockey championship with Winnipegs and Native Sons (Senior) hits show business. Junior games also attract big crowds. Canadians will pawn watches to see hockey.

Local theatres tying up with local chainstores, Safeway and Piggly Wiggly, etc., half price tickets allowed with goods bought there. Capitol giving free refrigerator (elec) away on stage on "Charley's Aunt."

London

Arnold Bennett getting over the flu.

BIP sub-contracting Molly Lamont.

O. B. Clarance getting talker roles.

Ball games the current film studio craze.

Lily Morris going to Africa in June.

Frank Stanmore, old timer, getting jobs again.

Joe Greenwald cut up over Jack Clayton's death.

George Ayre finds the Savoy the best place for eats.

Seymour Hicks and Harry Hughes co-directing talkers.

Polly Luce, sister of Claire, may get set in West End production.

Snow fell last week but vanished on seeing what it had come into.

Ella Retford gave swell party to members of "Alladdin" at her home.

Gene Gerrard gagging through a new talker. Muriel Angelus opposite.

Sweepstake tickets ($2.50 each) going by the thousand for the Grand National.

Easier to get Paris long-distance than talk to some of the British studio exces.

"Evening Standard" in tie up with Capitol theatre for free seats to advertisers.

Ted (Kid) Lewis, former English pug champ, now running a tailoring establishment.

Execs of Paramount theatres now occupying entire upper floor of $2,000,000 building.

Violet Code making operatic shorts for indie film firm, broadcasting in spare time.

Monty Banks lost the Elstree—London speed record to Garry Marsh, on a Bentley.

Beverley Nichols as an actor reminded the sobbies what a good newspaper man he is.

G. Bostwick, American amateur rider, showing English horsemen how to ride winners.

News Ivor Novello is to desert England for American talkers, is too bad, for some people.

Current chatterers problem is the number of gallons per mile consumed by the Campbell auto.

Al Trahan's gun stolen on his second week at the Palladium, but so far his act no yet copped.

Adam Digatano lost 20,000 francs at baccarat at Cannes. Glad he had no more spare cash with him.

Sunny Jarman (Mrs. Francis Francis) mixing with titled people and apparently getting away with it.

A. P. Herbert wrote some stuff for "The Gay Princess" in between collecting royalties on "Water Gypsies."

Elsie Randolph leaving "Wonder Bar" to take lead in Jack Buchanan show when it gets to the Hippodrome.

Elinor Glyn is said to have led the clapping once or twice when her latest talker was shown at the Pavilion.

So many ads for guaranteed cures of baldness in less than a week it looks like the town will be all hairy next month.

Will Goldston hit on a testimonial to Swaff, and persuaded everybody into signing. The share-out was held at a dinner Feb. 22.

Toni Vivian, baton wielder at the Cafe Anglais, who is heir to Lord Vivian, pulling in the titles, including Duke and Duchess of York.

Panama

By BEA DREW

Trouble at the Metropole; Sadie Tremaine is no longer part owner and manager.

Lucy de Sheimo returned to Panama, training eight local dancers for a vaude act.

Jackie Gilette, entertainer at Over the Top cabaret-Colon, married Thomas Brady of Panama City.

Alamo cabaret, native honky, closed every few weeks by the police has reopened for the fleet with a floor show all native.

Mary Lee Kelly left for New Orleans on business. Her husband, John Stoffel, returned to Panama to look after the Ritz cabaret.

Cissie Dunn of the Dunn Sisters of the Metropole, married Clifford Hartman, Canal employe last year. He died suddenly. She will return to New York and enter vaude with her sister.

Three ex-entertainers of the Metropole have gone into business in Panama. They are making good. Helen Ruck has two beauty shops in Panama and one in Colon. Ray Rogers has a beauty parlor and Rose Scott has a magazine and souvenir stand in the lobby of the Metropole.

New cabaret being built with longest bar in So. America. Building has a saloon, restaurant, cabaret and dance hall. Brady Bros. owners. Happy Draughon sold his Happy Land Cabaret, taking over the management of the California, but gave it up. Place changes management every few days.

No more dog races in Panama. Present govt against gambling. Miramar club will not be a gambling casino but will be taken over by the army and made into a club for officers. Panama City is having four days of carnival, to make it more interesting for the fleet.

Ottawa

Eddie O'Meara out as sporting editor of the "Journal."

Joe Demarah claiming his cigaret lighter is working again.

Social Ottawa is dead with no Governor-General on deck.

Oscar O'Shea Players at the Embassy operate on commonwealth plan.

Ambrose Nolan and Donat Paquin getting a hold-up thrill in Chicago.

Bill Perry tries out new undercarriage on aeroplane and smashes a barn.

Joe Franklin mixing his drinks—tomato juice cocktails, cod liver oil and milk.

G. I. Fillman moving to Ottawa, as mgr. of Rideau theatre, under construction.

Jimmy McGuire telling the crowd how to pronounce "Cimarron" and what it means.

Will McLaughlin, vet drama critic of "Journal," seriously ill with pneumonia in Ottawa General Hospital.

Jack Tierney got a call at 2 a.m. to let a boy out of the O'Brien theatre, Arnprior, who had fallen alseep.

The Post Office did not lose a minute in delivering a letter addressed: "Joe Franklin, theatre, Ontario."

William Foran throws a line about selling the Ottawa Hockey Club and the team wins four games in a row.

Berlin

By MAX MAGNUS

Bela Balasz in Algeria.

Maria Paudler with Ufa.

Lilli Flohr returned from Greece.

Herbert Paulmiller broke his leg.

Hans Albert has contract with Ufa.

Clara Bartheel back from Hollywood.

Karin von Bredow's film company failed.

Gustav Froehlich back from Hollywood.

Scala has as conductor, Otto Stenzeel.

Adele Sandrock afraid she looks too young.

Hans Sommer with Neues Theatre am Zoo.

Lizzi Waldmueller leaving operetta for stage.

Paul Abraham's new operetta is entitled "Havaxi."

Tauentzientheater no longer a premiere theatre.

Paul Hartmann returned to Berlin after five years.

Stage director, Erich Engel, will direct a picture for Terra.

Elli Glassner brought suit against a gigolo, which she lost.

Georg Schmieter, singer, married the soubret, Hertha Stary.

Lya de Putty returned to Germany. Whereabouts unknown.

Jacob Wassermann and Thomas Mann with wife and daughter in St. Moritz.

Trued Hesterberg intends to open up her old cabaret Die Wilde Buehne in May.

Max Reinhardt will stage "Orpheus in der Unterwelt" at the Stockholm Opera.

Elisabeth Pinajeff will be Harry Piel's partner in his film, "Shadows of the Underworld."

Charlotte Susa is the only German actress who refused to make tests for Warner Bros.

Geza Herczeg, the author of "Der Wunderbar," purchased the translation rights of the Italian play "Campo du Neggio" by Giovardino Forzano, who is supposed to be Benito Mussolini. The play treats of Napoleon's 100 days.

Montreal

Musicians issue ukase banning college students from local bands.

Tickets for His Majesty's and Princess being distributed in all big office buildings here at $1 cut.

Cops pinched for nicking election papers are members of same morality squad that closed Gayety burlesque house last fall.

Montreal Theatre Managers' Association coming slowly to life with B. M. Garfield and George Rotsky getting together on it.

Eugene Beaulac, new Quebec Censors Board head, handling tough job acceptably in view of severe by-law. Exhibitors on whole satisfied.

Local police chief, legacy from previous city administration, pumped dry by successors and now given six months' "leave of absence."

Local students raid Palace and Loew's following hockey game against Harvard. Kicked out of both houses, which file damage bills on University.

Fox, through Canadian Movietone Company, shot entire hockey game, Leafs vs. Canadiens, at Toronto Saturday (28). First time whole 60-minute game filmed. Fox propaganda.

Out to handle FP exploitation across Canada, Mori Krushen offered Loew's, main stem family combo house, Montreal, incapable of appreciable gross expansion. He turned down proposition.

Fourteen Wednesdays up to March 4 diverted weekly average of 12,000 fans and their women from pictures to industrial league hockey games at Forum. League now closed and show shoppers returning to theatres.

Echo of last September's fiasco when squad of so-called New York film stars opened equally so-called picture studio at Chambly near here, heard in local courts Thursday (26) over $8,000 promissory note suit against Canadian-American Talking Picture Studios. Latter composed of local realtors trying to put over land deal.

CHATTER

Hollywood

Richard Dix will sing in "Marchetta."

Marjorie Rambeau tussled with the flu.

Greta Nissen taking French lessons.

Chic Sales has gone for a Beverly Hills home.

Eddie Cantor and Harpo Marx are 9-hole golfers.

Bert Wheeler is going for clothing indorsements.

John Garrick has gone for a cabin in the mountains.

The Lees, Ron, Don and Bob, are taking up walking.

Leonard Goldstein now agenting with Jerry Mayer's office.

Bern Bernard's new car is too easily recognized, sez he.

Anthony Bushell draws a term contract at First National.

Cliff Work and Joe Plunkett are looking for a German boat.

Grover Whalen guest of Winnie Sheehan the other day at Fox.

Jeanette MacDonald east for two radio hours, one for Camel.

Lew Golder likes the sunshine beaucoup, but must go back soon.

The boys are concocting Joe E. Brown gags to steam up Bert Lahr.

Reilly, the Fox cop, now has a horse. Present from Vic McLaglen.

Ina Claire is a numerologist addict; carries her own numbers' expert.

That rest Clara Bow had was spent mostly at Charlie Mack's ranch.

Robert Montgomery will spend 10 days on Broadway after "Shipmates."

Anita Page's father escorts her to and from all parties. Eleven is the deadline.

New burlecue house on Main street is attracting the Hollywood slummers.

Milton Schwartz, William Fox's s-i-l, here. Last was Paris rep. for Columbia.

Allan Reinhart, son of Mary Roberts Reinhart, out here to connect as a writer.

Grant Clarke breezed in. Probably will work with Harry Akst on Berlin songs.

Bob Benchley's gross to date is 73 autographs on his books to callers at United Artists.

Before going east, Joe Shea will sell that five-year-old gas buggy he brought from Yonkers.

Goodie Montgomery's collecting hobby is chinaware dogs.

The Rufus LeMaires have sent for their furniture as an indication that they've gone native for sure.

Frank "Red" Dolan, former New York "Daily News" scribe, is sticking out here as a free-lance.

Louie Cohen has been a member of Rancho for five years and hasn't seen the inside of the club yet.

Morning headache of Buddy Rogers is deciding in which of his five cars he'll ride to the studio.

Carl Laemmle, Jr., looked at the camera in the newsreel clip commemorating his father's silver biz anni.

Jim Corbett here making radio disc records, is trying to interest the studios in a series of sport shorts.

Charles Chase and the missus will boat ride to Havana, thence to Mexico City and home. Away six weeks.

Henry Fink back with an eastern tan. Expects to get George Bancroft, whom he's managing, set shortly.

Eleanor Packer's mother and two young boys are here from the homestead back east and will settle down as Calyites.

Spencer Tracey got a badly cut hand when a bottle of home brew exploded in his hand on a Fox set. For a picture.

Herman J. Mankewicz deplores the absence of the conviviality which only a good old-fashioned speak can supply.

Not long ago Conrad Nagel requested neighbor to remove a fence, that tourists could get better peek at his establishment.

When Ralph Farnum starts talking about Hollywood in public places ex-Broadwayites with picture jobs edge away from him.

Warren Doane motoring to Minnesota to see the old folks. H. M. Walker, another Roachite, will spend a month in Del Monte.

Universal has a carpenter who's a startling double for Lon Chaney. They were gonna "test" him until decided it would create antagonism.

One studio exec gets all togged up in golf duds for one hole of golf, following which he takes a shower. Twenty-two is a good score for that hole

Edward Mandel, scion of Mandel Bros. department store family in Chi, discovered that Carl Laemmle, Sr., once worked for his father. He asked for a picture as a souvenir.

John Connelly, Universal title artist, is in the limelight since he reproduced with a pen the Lord's Prayer five times and added his name in a tiny circle, the size of a dime.

Foreign situation has 'em dizzy. Metro sends back its imports; Fox imports new ones, while Paramount will send its local Spaniards to Paris for pictures at the Joinville studio.

Gordon Kahn, New York "Mirror" feature writer, who came out last summer as a Metro scribe, has brought his fiancee, Barbara Brodie, out from Manchester, N. H. They're going to take the long walk in a couple of weeks.

Palm Springs, desert resort, is getting a great play as the one spot where the picture mob can get a word in with a producer without the secretarial "He's in conference." Last week-end saw every hotel doing capacity and 200 would-be resorters forced to go to Riverside for accommodations.

Cleveland

By GLENN C. PULLEN

"Devil to Pay" dives at Stillman.

Cocoanut Grove only nitery doing biz.

Hanna may go talker for "Trader Horn."

"Plain Dealer" music columnist, as pianist.

Fred Dempsey and wife will motor to California.

William Foo recovered from flu; so's Sam Bradley.

Frank Bardon in town booking radio bands for Detroit.

Floyd Gibbons doing his rapid-fire radio talks over WTAM.

Jack Lynch, dance teacher, gets new apartment in suburbs, to find quiet.

Billie Thomas, who just can't remember names, p.a'ing for New China.

Grotto, indoor circus drew $30,000. Special morning show necessary.

Ralph Walsh reported to have resigned as Warner's district manager in Ohio.

Dan Preston, trumpeter in Freddy Bergin's band, married Mabel Johnson, non-pro.

Columbia (bur) boycotted by "Plain Dealer" reviewers on account of unpaid ad bill.

"It's a Wise Child" closed after two weeks, in spite of cut prices, leaving Ohio dark.

Dave Baudo, former singing usher, now soloist with Dawson's band at Red Lantern.

Ansley Whittendale at Hanna just won't spill any dirt for "Variety's" reporter. Novelty!

Severance Music hall settled fight with stage hands' union by hiring Bill Abels as stage manager.

City council okays prof boxing matches by outside promoters, heretofore only allowed in Public Hall.

Marion Sunshine while here said she's working on new tune called "Caserita," with brother-in-law Don Aspiazu.

Sid "Winchell" Andorn and theatre managers seem to have patched up feud. At least, Andorn's not wise-cracking so much.

Two souses in first row slept through Ed Wynn's entire show, causing Wynn to crack, I must have a great show—it leaves 'em numb."

Local artists and magicians are giving Harlowe Hoyt, Cleveland magician and newspaperman, a set of hand-painted, autographed playing cards.

Benny Gershe, local featherweight boxer, took it on chin again when wife sued him for divorce for second time. Separated year ago but remarried. Wife claims he pays more attention to squared ring than her.

Saranac

By HAPPY BENWAY

Write to those you know.

Angela Papulis, normal, exercise.

Allie Bagley, much better, sitting up.

Kitty Flynn, fine improvement, on exercise soon.

Gladys Palmer, okay and up one meal; exercise.

Jean Steele adding weight and in good condition.

Frisco DeVere, great improvement, on exercise.

Lillian Leonora, improving, up at time, short exercise.

Nellie Quealy, on the right side, all up with plenty of exercise.

Ethel Cloud doing great. Limited exercise, up for three meals, okay

Lulu McConnell here handing out laughs. What a doctor that baby is!

Dorothy Harvard, back to normal, sitting up. Will walk around soon.

Eddie Voss walking around, first time in two months. Big improvement.

Fred Rith, still abed, has the setback nearly licked. Regaining lost weight.

Harry Namba is matter of short time, now to leave infirmary for exercise.

Conditions are so bad in a local san the patients took a "cut" in coughing.

Since Ben Schaffer is off of exercise, he has his night-sweats in the afternoon.

Sign on a local theatre: "Saranac Lake Nurses Convention"—"Doorway to Hell."

Xela Edwards joined the pneumothorax squad, took the gas okay and showing results.

Bobby Hatz, at his best after a siege of two years abed. Up with limited exercise. Okay.

Lawrence McCarthy showing up on the okay side. Pneumo-thorax patient in pink of condition.

Mrs. A. B. Anderson, successfully operated on at the General hospital (Dr. Wells). Resting okay.

Fred "Bones" Bachman putting on weight every week here, soon to get exercise and downtown talker okay.

Florenz Ames (Ames and Winthrop) arrived here okay (Feb. 26) just a little run down. A few months of porch "resting" will do the trick. Very incipient case.

Andrew Molony did the m. c'ing in presenting a cup to the winners of the bob-sled races. Saranac team broke world's record.

Grant Simpson after two weeks of Long Island "air" came back to the Hill-top city. Now at his Turtle Pond road cottage getting the real ozone. Looks good.

Fred Buck, ex-Waring Pennsylvanians' banjo player, had all his upper molars yanked out. Might have been worse. Supposing he was a sax player? Outside of that, he's all right.

George Harmon walked into Dr. Edgar Mayers' office and threw a stethoscope on our doctor's desk. "What's the idea? asked the Doc. "Oh I heard that you were hard to get to talk to, so I want you to listen to me," howled George.

A real come-back, Kathyrn Kennedy O'Connor, who did the "airing" stunt here for a while, but now topping it off in Albuquerque. She directed and played the lead in "This Thing Called Love," given by the Albuquerque Little Theatre. Looks like Kath will see the Big-street soon.

New Haven

By H. M. BONE

Dime song sheets in again.

Pro wrestling to heavy gate at Arena.

Fox-Poli now using its new $3,000 sidewalk box-office.

Doris Vinton recovering here at St. Raphael's hosp. from ap. op.

Local newspapermen gave Will Osborne's boys a terrible lacing in peewee golf.

Johnny Miller sees one reason why the Fanchon & Marco girls like this burg.

Louie Rapp planning on tooting his way through Harvard Medical School via sax.

They wouldn't let Kearney Walton keep his $100 great dane in a West Haven apartment.

Herschel Stuart's New England gang lead all Fox districts east of Chicago for quarter recently ended.

Janette Maloney, this city, (stage name Janette Gilmore) signed for Australian "Funny Face" company.

Arthur Benline, who eats six doughnuts for breakfast, has his suits tailored by Omar the Tentmaker.

Freddy Mack, m. c., holds a college degree in engineering and took a course in finance with Wall St. as eventual goal.

Nancy Hopkins, aviatrix niece of Charles Dana Gibson, married here last week to Irving Vanderroest Tier, also an aviator.

James Masselli, local Postal Telegraph boy, has written one of the plays entered in Yale's drama tournament, on this week.

When you order a chicken sandwich at Barney Rapp's nite club you get turkey and when you order turkey you get turkey at 20% more.

Walter Lawrence, character actor, who died last week, was engaged to Mrs. Leo D. Cornwall, this city, with a wedding planned for the spring.

Apollo theatre looted of a quantity of percolators and blankets to be offered patrons as premiums. Lyric theatre had cash taken in second break.

Minneapolis

By LES REES

Herb Gehagen assigned to management of a Duluth Publix house.

Many of theatrical gang have been made happy by rise in stocks.

State theatre dug up first film ever taken of Minneapolis sights as attraction for 10th anniversary show this week.

"Chief" McElroy, trap drummer at Shubert theatre (dramatic stock), is holding patrons in seats between acts with specialties.

Minnesota theatre news reel now includes best shots from the various reels, instead of Paramount exclusively, as formerly.

Motto placque sent by Eddie Ruben to all Publix managers and publicity departments in territory reads: "Does It Sell Tickets?"

Local interest so intense in New York bout of two native sons, King Tut and Billy Petrolle, that "Tribune" published special fight extra.

For first time in blue moon, Publix using 24-sheets here to advertise a picture. It's "Rango," opening at State Friday. Exploitation and advertising campaign unusually heavy.

Who says hard times? Martin Kelly, head Publix publicity man for the Twin Cities, is sporting a new Packard of the pre-depression type. A good pickup, according to Martin.

In addition to appearing on Minnesota theatre stage as added attraction and performing his regular WCCO radio station announcing, Al Sheehan in "spare" moments sells stocks and bonds.

Communists staging unemployment and hunger riot wrecked loop butcher shop, seriously injured proprietor who tried to hold them at bay with revolver, and carried away $1,000 worth of food.

After waiting here since first of year for snow in order to catch winter sports shots, two Paramount sound news cameramen finally gave up in disgust and left town. Winter's heaviest snowfall the next day.

Sam E. Lewis, playing at Orpheum last week, spent most of his spare time in office of Gordon Greene, Minnesota (Publix) theatre manager, telling dialect stories. He found Greene an appreciative audience.

Defeat of admission tax bills in North and South Dakota legislatures the week before annual convention of Allied States' Northwest unit robbed independent exhibitors' body of some of its intended thunder.

Ted Brown, local man-about-town and entertainer, let sideburns grow for three weeks to get one-week job at State theatre, singing songs of early film days in connection with showing old-time Minneapolis film.

Miami

Alan Gould resting.

Elaine Pring is at the Frolics.

John McGraw in from Havana.

Al Goldman still picking losers.

J. R. Grainger in for two weeks.

Ann Greenway at the Club Lido.

Aurora Gran singing over WQAM.

Ellen Bennett among the late arrivals.

John Steinberg goes for the gee gees daily.

Lita Grey Chaplin vacationing at Floridian.

Goose Goslin, St. Louis outfielder, golfing visitor.

Max, the Goose, and Pete, the Goniff, also here.

Paul Frawley and Walter Donaldson night-clubing.

Race meet ends March 7. Then general exodus north.

Help at Roman Pools Casino have to pay to go in pools.

Local newspapers giving the Bath Club the silent treatment.

Biscayne Fronton, home of j'ai a'lai games, in receivership.

Ely Culbertson, bridge expert, giving lessons at Fleetwood.

The Walker-Risko fight grossed a trifle under $35,000. Not so hot.

Evan Burroughs Fountaine and son are spending the winter on the beach.

Walter Winchell has gone back to Broadway. His family stays awhile.

Mike Meehan, Joe Higgins and Fred Eisler joined the local bull group.

Diana Fishwick, British golf champ, in from Palm Beach for short stay.

The popular mayor of Atlantic City Harry Bachrach arrived from Havana for a short stay.

Bill Dwyer, New York sportsman, injured in an auto accident on the causway. Nothing serious.

Surf Club getting all the breaks. Feud dates back to visit of Gov. Smith a couple of years ago.

John Wallace von Barre has in mind a musical revue with Miami as back ground. Vacationing here.

Edward Gibbons, brother of Floyd gave a talk over WIOD regarding the exploits of his famous relative.

Henry Santrey and band held over for another week at Olympia. Karl Bonawitz, organist, who succeeded Jesse Crawford at Olympia, local fav already.

Damon Runyon staged midnight benefit, March 2nd to aid Miami's unemployed. Knute Rockne M. C. with talent selected from night clubs and artists wintering here.

A 2,000-pound sunfish was caught in front of Roman Pools the other day by Captain John, life guard. After exhibiting the fish for several hours, it was towed to sea and turned loose.

This is the open season for guest stars at the various clubs, dog tracks and J'ai A'lai games. Something seems to be the matter with the attractions. Every other night or so they have to dig up a new guest star, and then go for a big spread in the dailies.

Among the fighters and managers seen around the beach and track are Joe Benamin, Maxie Rosenbloom, Jack Dillon, Lew Tendler, Teddy Hayes, Toots Sullivan, Jackie Berg, Babe Herman, Manuel Quinitero, Jack Dorval, Whitey Gorsline, Arthur Dekuh, Jack Roper and including of course, Max Schmeling, Young Stribling, Mickey Walker Jimmy Maloney.

Palm Beach

Irene Castle at the American Legion fights.

Mr. and Mrs. Jerome Kern here on their yacht "Showboat."

Emil Mossbacker chartered Count von Luckner's yacht, "Mopelia," and departed for Havana with party of friends.

Police of Miami Beach arrested burglar, recovering jewelry and clothing stolen from Sam H. Harris and Dennis F. O'Brien.

Comtess E. De Frise entertained at tea for Anita Loos, Addison Mizner, Grover Whalen and Mr. and Mrs. Arthur Somers Roche.

Otto Kahn gave a luncheon at Gulf Stream Golf club for Mrs. Winston Churchill, Lord and Lady Moray, and Sir William Wiseman.

Barrie's, "What Every Woman Knows," is current at Palm Beach Playhouse. Attendance has taken quite a slump. This is the first break in the Playhouse policy of presenting plays which have a strong appeal for the intellectual.

CHATTER

Washington

By JOHN DALY

B street, from near the Capitol to the Lincoln Memorial, is destined to be one of the greatest show streets on earth. It will be known as Constitution avenue.

Hardie Meakin, of the Fox, sent over a battalion of dancers to the Mayflower Hotel Saturday night to entertain the White House Photogtographers, there for their annual dance.

Leo R. Sack, political correspondent of the Scripps-Howard newspaper alliance, made his debut on the air Saturday night, telling the world at large of "The Wind-up of Congress."

Washington is all hopped up over the contemplated visit of the King and Queen of Siam. Prince Kridakara, the Siamese minister, has received the full list of those who will accompany Their Majesties.

When the New York "World" ceased publication an entire Washington bureau, with a dozen good newspaper men, went the way of the world—looking for jobs.

Helen Polka, who danced the polka when making her Washington dance debut at the Shoreham recently, wore a $5,000,000 costume in her number called "Money Mad." Her gown was made of macerated $10,000 bills. Currency woven into a glittering, silk-like substance.

Hollywood sent its big press agent, Harry Hammond Beall—"Headline Harry" on the coast—to Washington for the proper exploitation of Dr. Hilario Moncado, president of the Filipino Federation of America, which is staging some sort of a show in the Nation's Capital. Mr. Beall's regular job is mouthpiece for Mickey Mouse.

Constitution Hall was packed to the rafters when Princess Ataloa, Chicasaw contralto, staged her concert under the auspices of the Washington branch of the National Indian Association. This Indian songstress has a mission. To endow the Bacone University Scholarship Fund, and her specialty is singing interesting native songs.

Syracuse

By CHESTER BAHN

Chamber of Commerce will repeat the mardi gras spectacle this year.

Bob Reano, new stage doorman at Loew's State, is the retired clown of that name, world trouper.

Joe Adams, columnist on the "Post Standard," is the former warbler of popular songs in Ogdensburg nickelodeons.

Paramount here is committed to radio as an ad medium. Putting on 15-minute vocal programs from WFBL as plugs for current features.

Suburban village of Solvay may have a theatre manager as its next mayor. Frank V. Craig, operating the Community, has the Republican nomination. Solvay generally goes Republican.

L. Hyler Connell, who married Peggy Strickland, former "Scandals" actress, in New York last week, is the son of the late O. J. Connell, who for years edited and published the "Seneca County Standard" at Waterloo.

Charles Howe, Syracuse jeweler, "angel" for the Syracuse Theatre Guild stock at the Empire three summers ago, has presented stage equipmentment and properties used by that company to the Syracuse University dramatic department.

Gay's stock, which recently quit the dramatic stage for radio at WFBL here, did "Sunny Skies," comedy-drama, at Lincoln Hall, Central High, Saturday night as a benefit for the School Welfare Auxiliary. Hearst's "Journal-American" co-operated.

Mystery of what happens to graduates of the Syracuse University School of Oratory has been solved by a survey which reveals that only three are now on the stage—Joanna Roos, Katherine Kennedy and Lois Wegner. More than half of the school's alumni are teachers, few are lawyers, some doing well in social work and one is raising cattle.

Clever announcement cards now being received by friends of Raymond B. Jones, of the Paramount, reveal that he was prepared for almost any eventuality when Doc. Stork paid his recent visit. Jones had the cards printed in advance, with blanks to be filled in. Allowance was made for the advent of twins. "It's a cardinal point of Publix service to be prepared for any emergency," Jones explains.

Rochester

By DON RECORD

Spring in the air.

Stage stock opens at Lyceum March 9.

Arch McCallum is checking films for Fox, out of Buffalo.

Bobbie Barrett dickering for the Little. House flop to date.

Katherine Bishop, WHAM contralto, addict of unemployed apples.

Rochester police radio for catching criminals expected to be ready for business soon.

Helen McDonald, one of eight U. S. beauts fired in Paris a couple of years ago because no like lack of costume ordered for show, back home.

Manager Harold Raives of the Piccadilly, who formerly had theatres of his own, says running one for someone else and not worrying over money, is like vacation.

Sun Dodgers Club, more or less secret downtown nite spot, frequently does best biz from 2 A. M. on. Four-piece orchestra plays and sings as long as customers hold out.

Liquid Gas Rifle Range is pushing out one indoor minnie golf course. Factory teams have formed league and women also showing interest in the sport. Present range is in vacant store.

Police are closing pony bookies after running wide open for some time. Series of raids getting plenty of attention, 106 inmates riding to police station after one. Word is that open horse rooms are closed for good.

Heinie Clune, popular "D. and C" columnist, sees Tex Guinan as worthy institution, making apple knockers from upstate feel at home in New York and giving her little girls opportunities to marry millionaires.

Paul Kefer, cellist with the Rochester Philharmonic Orchestra, takes much pride in success of his daughter, Rose Hobart, in films. Reported cast in "Back Street" after success in "Liliom" and "A Lady Surrenders."

Louisville

By M. W. HALL

Drought now in 2d year in Kentucky.

Seven faculty members of Transylvania College let out.

Ken Kimbel runs country items as "Neighborhood News" in "H-P."

Mrs Anne Bullitt Brewer gave a dance recital to gross of about $210.

John L. Patterson, former chancellor U. of L., reads detective stories.

Ford Fishback and John Mass are touring the entire length of the Amazon river.

Point of view writers in "Courier-Journal" organized a forum for public discussion.

Austin R. Middleton, U. L. professor, advocated birth control for human race betterment in luncheon club speech.

James R. Jameson, 35, who committed suicide left sardonic note which read: "Take my books back to the library so I will not be fined. Ha! ha!"

Harry Funk, amateur boxer who was shot four times by Caldwell Roberts, admitted to dectives before he died that he had provoked the quarrel.

Publicity men now control the seasons. Recent front page story in "C-J" started off: "Regardless of weather conditions winter will close officially in Louisville at 11 o'clock Friday morning.

As aftermath of publicity on Dr. H. H. Cherry "operating a motor vehicle while drunk" case, Judge Starck fined the supposedly teetotalling professor $3 in police court on amended charge.

Don McNeil and Van Fleming, known as The Two Professors, have been given a year's contract at $500 weekly to broadcast for Quaker Oats five 15-minute programs weekly over NBC's Pacific network.

Led by Federal men, 15 officers raided the Pines, Indiana resort near here, trucked away more than two vans of gambling equipment and seized a dozen pints of liquor from tables. About 75 at the Pines when the raid started.

Roxy seemed surprised when only 900 people turned out at each performance in Mem Auditorium which seats 2,400. He passed it off, however, and nearly created a riot by inviting all sitters in balconies and cheap seats to come down front.

Reginald Billin, organist at First Church of Christ, Scientist, paid $4,000 to Sara Lee, music teacher, in settlement of her $50,000 breach of promise suit, brought against him when he married Mrs. Mai Hill Bartlett, widow of Kentucky capitalist.

William G. Kirk, one of few typesetters who could read Marse Henry Watterson's scrawl, concluded 42 years service on "C-J" last week and retired. Men at work on the paper who have been there longer than he are C. H. Booth, W. W. Jackson, Raymond Daumont, J. K. Smart and Harrison Robertson, "C-J" editor.

Seattle

By DAVE TREPP

Coffee Dan's (nite club) dark again.

Fritz and Jean Hubert back in the old hum town.

Grace La Pine, specialty dancer, to wed Kirt Darling, non-pro, soon.

J. von Herberg declaring some news is in the making—theatrically.

The two Als—Rosenberg and Finklestein—taking turns with the flu.

Jim Clemmer having a miniature auto show of his own in the Paramount lobby.

Billy Bingham back to her home in Portland with disbanding of Slade Players.

Helene Moore, presiding in the Paramount lounge where patrons get coffee and cake on the cuff, both ways.

Knute Rockne tells stories at the Seattle Auto Show, boosts "free wheeling" and plugs for football as a builder of manhood.

Tommy Yarr of Chimicum, Wash., tank between Port Angeles and Port Townsend, will be in the ace football spot next year as captain of the Notre Dame football team.

Zona Collins and gal band, six pieces, with three gal dancers and singers, leave on early boat for Alaska to play in dance halls and theatres, direction Jack Stanley. Girls will headquarter in Junuea, making towns along the coast in small cruiser-yacht.

Rassling again in high fav in this hick town, with the beeg boys getting mad at each other, throwing chairs and perpetrating all sorts of fouls to the howls of the wild mobs that pay from one to two bucks to see the trouble. Strangler Lewis here last week for big match, reported to have dragged down $5,000 guarantee for his part.

Albany

By HENRY RETONDA

Abe Stone is to soon start a trip around the world.

"Cheap, dirty, questionable carnival with its gambling and obscene shows have been allowed entrance to the fairs," states a resolution adopted by the Albany County W. C. T. U. in hitting at the state aid of $6,000 received by the Altamont fair. Immediately came a denial from Earl Barkhuff, president of the Albany County Fair association, who said the fair at Altamont is rated Class A by the state.

Among those who appeared before the codes committee of the legislature to plead for the right to dance legally on Sunday were Phyllis Marmein, Margaret Severn, Agnes DeMille, Saphia Delza and Sara Strauss. Appeared at the Capitol a group of actors, actresses and authors in support of a bill which would absolve actors and actresses from court action in an immoral play. Among them were Elmer Rice, Marc Connelly, Roberta Beatty, George Jessel and Louise Joyce.

Boston

By LEN LIBBEY

Charley Forsythe m. c. at the Mayfair.

Boston is still hockey mad and capacity.

Earl Larrimore of Theatre Guild group joins Copley stock.

Rye from Canada selling all over Boston at 25% above Quebec list.

Benny Meroff, m. c at Publix Metropolitan, has sis sister, Sonia, with him.

Earl Woodward, roller skating single, caused the arrest of Mildred Yora, cigaret girl at the Symphony restaurant, alleging she hocked his watch.

Ellison Vinson made a killing at the Scollay Olympia last week with the "Old Nest Club" troupe from Harlem, against the advice of the wise ones.

The historic old Adams House, next door to Keith's Memorial, is partly torn down as a forerunner of the new 1,800-seater for Paramount, due to open next fall.

The amusement world lost a good newspaper friend last week in the death of "Bob" Gillis. For many years he was assistant managing editor of Hearst's Boston "American" and believed in giving theatres a break.

San Francisco

By WALT RIVERS

Bob Harvey down with flu.

Frank Lowry, Paramount news cameraman, in the San Francisco office for several years, transferred to New York.

Pat Casey, assistant drama editor "Examiner" here, held a memorial exhibit of the paintings of his late brother, John Joseph Casey, in the East West Gallery here last Sunday. John Joseph Casey died in New York last April.

Lawrence Page Tulloch, actor and radio announcer, defendant in a sensational murder case here some months ago and who was freed after two juries failed to agree, was taken to the San Francisco Hospital last week, believed dying from a serious ailment.

St. Paul

Report says wedding bells will ring soon for Morgan C. Ames, RKO div. mgr.

Alky war between two local syndicates supplying entire northwest has dropped price for best grades from $15 to $18 per gallon in last 10 days.

Shubert stock with Arthur Holman promising house will reopen in August. Reported loss for season $16,000. Local capitalists, owners, holding sack.

Garrick, indie shooting gallery, picketed this week after it put in non-unionists to cut expenses in effort to stay open. With credit shot operator is borrowing carbons to keep projection machines going.

Legislators o. k.'d stench bomb bill, which makes it a gross misdemeanor to throw gas or liquid in container against or into any ship, train or public building. Penalty is year in pen and $1,000 fine.

Heads of Foshay Co., which mulcted folks all over the country, including many professionals, of $29,000,000, go to trial in federal court Thursday for using mails to defraud. Wilbur B. Foshay, securities firm head, brought back from California, where he had started new business along similar lines. Company built Foshay Tower, nationally known as "Washington monument of West."

Denver

J. T. Sheffield has returned from the east.

"Trader Horn" to be roadshowed at Rialto.

Marjorie Nash new organist at the Mayan.

L. L. Savage, asst. mgr., Pathe, won third prize in booking contest.

Brown Palace hotel sold by the Gennetts to Claude and Chas. Boettcher.

Two girls and boy friends draw $10 suspened fines for loud laughter in the Isis.

Sept. 1 law goes into effect requiring five days between license and wedding.

Jane Cowl at the Broadway, May 18-21. Backer Joseph Reed of Reed & McGowan, Denver boy. Son of Mrs. Verner Z. Reed of the local upper crust.

Exhibitors seen on film row: R. D. Giffee, Hotchkiss, Colo.; Joe Payne, Montrose, Colo.; Jas. Pace, Chadron, Neb.; Jack Douglass, Basin, Wyo.; Geo. Luce, Morrill, Neb.; W. B. Cook, Dawson, N. M.; Everett Cole, Alamosa, Colo., and Mickey McPharland, Rushville, Neb.

Pittsburgh

By HAL COHEN

T. D. Bonneville has aired his spats. That's spring.

Jackie Heller a local kid, back at Penn with Benny Davis unit.

Gracie Barrie's finally a full-fledged pro. Carrying a purp now.

Joe Ruben's Club Alabam, closed month for violation of city curfew law, open again.

Visiting actors getting nicked for plenty lately by dice and roulette at one of local play spots.

Two "Garrick Gaities" youngsters singing at Hiller's Show Boat cafe; Imogene Coca and Kay Carrington.

Sylvia Snyder, local gal who gets that Metropolitan audition soon, singing this week in overture at Stanley.

Bobby King, formerly of Three Kings and who once had a dancing school here, now of Three Jacks in Publix unit.

Fay Templeton Patterson's husband, prominent Pittsburgh steel executive, succumbed here last week to a heart attack.

Louis L. Kaufman, KDKA announcer and also practicing attorney, has regular museum of autographed pics of air celebrities.

George Sharp has an old hitching post and watering trough in front Pitt for his current stock revival of "Ten Nights in a Bar Room."

Jack Simons clipped mustache one week and went to bed with bronchitis the next. Lucky kid. If he had shaved it all off, might have been pneumonia.

Capt. Menke around again, awaiting the first signs of summer to get his Golden Rod Show Boat going at Montrose. It's been docked here all winter.

Father, now dead, of Irving Pichel, who is becoming a screen figure of importance, was Julius Pichel, for 40 years foreman of the composing room at the old "Gazette Times."

Leneta Lane has left Sharp stock at Pitt. Lulu May Hubbard, wife of Paul McGrath, leading man, doing femme leads temporarily. Miss Lane opens in few weeks with Cochran's stock in Washington.

Stanley held big street parade Thursday morning, celebrating its third anniversary week. Huge birthday cake, with Dick Powell, m.c., in a chef's garb handing out slices to femmes along line of march.

"Fuzzy" Pfarr, "Sun-Tele" columnist, a benedict. Bride's Sally Stewart, double for Doleres Costello and, incidentally, a school chum of the film star. New Mrs. Pfarr was sec. to Eddie Specter, head of Pittsburgh Symphony Orchestra.

An AP story out of Buffalo handed the natives a laugh. About Wesley Eddy, m.c., and his new contract for three years, which forbids him from marrying or wearing a mustache. Eddy, who used to be m.c. at the Penn, here, has a wife and seven-year-old son. One of the local rags, however, carried the yarn for one edition, later wised up.

CHATTER

Milwaukee

By FRANK J. MILLER

Pabst is listed as one of the Wingfield weeks now offered by the Chicago booker. Mrs. Fiske, this week, first booking.

Milwaukee snapped out of its lack of legits last week. Carroll's "Sketch Book" did its stuff at the Davidson and the German Opera at the Pabst.

Haresfoot Club of the U. of Wis. will do a revue this season instead of the traditional musical comedy. Milwaukee date for April 10-11 at Pabst.

Seven Wisconsin playwrights saw their plays produced at the annual dramatic festival at the Bascom theatre at the U. of Wis., Madison, March 3.

Berlin, Inc., failed to prove its case against a Gotham, Wis., orchestra charged with playing "Ten Little Miles From Home" without permission of the copyright owners. A witness testified that he did not think the orchestra played the song in question, but he was not exactly certain, claiming that all jazz music sounded alike to him.

For the first time in many years, Mrs. Mead, at present writing music reviews for the "Sentinel" instead of both drama and music, was not in her usual place to assist Thurston by allowing the magician to extract an alarm clock from her hat at the opening performance. Thurston and Mrs. Mead had been doing this trick at every opening performance for years and both always seemed to get a kick out of it.

Birmingham

By BOB BROWN

Still not a genuine speak in town.

Birmingham is going to have another zoo.

Joe Peterson in soup and fish for evening shows.

Three hundred berries taken out of the safe at Ensley theatre by yeggs.

Two months ago there was little outdoor advertising. Today it has doubled.

Press didn't print a word on the Canfield censorship. Clint Lake told them to forget it.

Ben Sims will probably buy "Variety" for his own personal use now that it has come down to 15c.

Weather man is ill and his wife must be running his business. She's changed her mind 1,000 times last week.

Dick Kennedy may be boss in his family but he refused to tell his wife he was taking instructions on how to fly. He's got his license now.

Rumor around that in spite of the fact that city employees with the city for years had been dropped from payroll and policemen and firemen were fired by the score, the city censor's salary was not cut a cent. Censorship before protection!

Cincinnati

By JOE KOLLING

Suburban cafes taking it on the chin.

Johnny Hamp's band indef at Plaza.

Traction company, which also has ex on taxis, has boosted car and cab fare.

Old and young men and women vending pretzels on downtown streets.

Stock burlesque at Empress has George Hart and Phil Young as comics.

Lew Heck, of "Times-Star," is perpetual friend and aid of trouping press agents.

A black and white drink and dance joint, new, going at a nearby Kentucky spot.

Sol Worthington and E. V. Dinnerman doing thrift act by cutting each other's hair.

Ernestine Cole, RKO stenog, photographs like a million and is a jewel in the rough for Radio Pictures.

Three local dailies not letting out any editorial boys, but adding leg work to duties of special department heads.

Boy Stayman, space grabber for Coney Island, on the payroll throughout the year, as is H. E. Becraft, booking manager.

Columbus

By WALT HARVEST

Vaude for Palace Easter, report.

Business men's minstrel riot of fun.

Rusty Parker out of the grippe class.

Ohio State U. going for plays in French.

Tod Raper, film critic, keeps coughing.

Two tan burlesk houses going strong—packed.

Birdie Kirk, local burlesker, recalls old circus days.

Marion Fosnaugh working on pen writeup already sold.

Broad gauged most regular money maker by leading critic.

Tilden draws more than 2,000 at tennis exhib. Way high.

Palace theatre planning sweetheart days, with inducements.

Melniker, Ohio mgr., gets biography published in local daily.

Censor board calls on papers in effort to kill off attack drives.

Rose Blank, local blues singer, touring Europe. Letters rave.

Ohio theatre ushers put on pan in letters to critics. Too bad.

Jimmy Peppe, Valley Dale ballroom boss, returns from Miami.

Hillel players put over "Egyptian Triangle." Nice crowd; nice show.

City merchants start war on jobless venders, now selling everything.

Ohio State Strollers show small profit for season. Toured with "Last of Mrs. Cheyney."

Story of Teddy Walters, local, losing self in Hollywood with contract, branded poor publicity by papers.

Gertie Walker, ex-Scarlet Masker, breaks into Hollywood backed by friendship of Garbo. Bergitta Young decides to join Gertie.

Jacksonville

By H. W. SCHAEFER

"Miss Kansas" (Isabel Guthrie) making personal appearance at Florida, tying up with local merchants.

Ford show film in town this week, following big Chevrolet pep meeting. Pictures reveal inside workings of flivver factory, billed here free for five days.

Women's Christian Temperance Union and Anti-Saloon League will work with schools in ballyhooing "Ten Nights in a Barroom," opening at Imperial Saturday (7).

Three Atlanta Negroes came to Jacksonville this past week and stood white and colored populace on their heads in an entertainment way with a presentation of what was billed as a "musical morality play," "Pearly Gates." Show probably will be booked downstate and in other southern towns, with offers already coming to Long and Loeb, promoters.

Chap billing himself as Samson, strong man extraordinary, is the original optimist. Went to "Journal," afternoon sheet, and told city editor he wanted writeup for booking at Palace, film house. Happened that house publicity man was in editorial rooms at time, so c.e. suggested he write the blurb. P.A. didn't know of any such deal, so called house man and found out no proposition had been made. When p.a. jumped Samson latter said he wanted story as he had hopes of booking.

Dallas

By RUDY DONAT

Elm street houses going for midnight previews again.

Film exchange p. a.'s and stenos have a basketball team.

Blue Steele back at the Baker hotel, replacing Tal Henry.

Dixon Nuchols new skipper for Capitol. Charlie Webb stays as asst.

Bill Wohlfson only p. a. in town that makes all the shows, including operas.

Don Douglas is happy again, since the Horovitz bill flopped. Head of local Film Board.

All the racketeers, grifters and easy coin guys airing out for Longview, new oil boom.

Lem Brown, new RKO chief for this section, rounded up all the southwest managers and told them what's how.

Seemingly Karl Hoblitzelle's main job now is head of local Taxpayers' League, fighting over a $1,500,000 storm sewer.

Chi Opera got usual ballyhoo, with clothiers in on it heavy, and everybody trying to rate a free ducat. Otherwise quiet "season" for the highbrows.

Eddie Barr, "Dispatch," made a bull when accusing the Showhouse of "organization pains," viz., cast rivalry. He printed Jim Hayden's letter of correction.

Doug Hawley does his panning for the "Herald" in a trick way. Starts his column with a poem summarizing all flickers in town, then spills lotta slang. And they seem to like it.

Bronx

Marty Joyce without the two-ton overcoat.

Will Spencer exploiting the Fox Audubon.

Frank Schiffman vacationing in Havana. Ben Sherman, also.

Sid Koenig wears bow ties all year round. Polka dots just now; little polka, mostly dots.

Business excellent at the RKO Hamilton with straight pictures. Looks as if policy will be permanent.

Bill "Shires" Shiffrin at spring batting practice in St. Mary's Park. Bill is so modest he never even heard of Babe Ruth.

New colored little theatre group, Gotham Players. Headed by Wilhelmina Morton Williams, who acts and writes one-act pieces.

Rex Weber, once candy boy at the RKO Royal after school hours, now headlining at the RKO Franklin, paired with Joe Wilton.

Jerry DeRosa, manager of Loew's Paradise, feted by theatre employees on his birthday. Got a gold watch. The chain next year.

Players at the American theatre, stock burlesque, brought up in court on charges of "obscenity," among others, got a postponement. Still out on bail.

Trixie Friganza, appearing in tights at the RKO Fordham, got the first hisses heard at that playhouse since they flashed pictures of ex-Kaiser Wilhelm on the screen during the war. Manager Chris Egan more put out over it than Trixie.

Des Moines

By R. W. MOORHEAD

Yes, we have no apples!

Road house tax bill defeated.

Family has just put in Photo-Eye on Vocalite. House is shooting gallery.

Slot machines being shattered by county officers. Sixty-two confiscated.

Abe and David hold first place with radio fans. Amos 'n' Andy, second.

Midnight previews at picture houses and Orpheum still town's chief dissipation Sat. nite.

Leota Lane visiting the mama in Indianola, Ia. Also at the auto show where the kid sisters are featured in a sister act.

Engagement of Harry Weinberg to Pauline Marquis, society here, announced for March. Weinberg is gen. mgr. for Central States Theatres.

Al Costello, Chicago heavyweight boxer, just released from jail here, where he was confined six months ago awaiting trial on bank robbery charges. Charge dismissed.

Putt Mossman, last summer's m. c. at Riverview park, now under contract in Hollywood to do shorts. Former world horseshoe pitching champion, motorcycle racer, high jumper, boxer, etc. etc.

Voting in favor of five-day notice wedding bill, assembly now considering a bill which would make it unnecessary to prove that inhuman treatment had endangered life and health in getting divorces.

Westchester

By AL CRAWFORD

Billie Burke teaed by Bronxville Woman's Club.

Schmidt's Farm, Greenburgh resort, raided by Federal agents on Feb. 27.

Yonkers American Legion gave indoor circus Feb. 26-28. Talent on percentage.

Roxy burned hand severely when flash of flame came as he inserted electric plug in socket at show.

Warm spell rotted ice and ended skating on Westchester lakes and ponds. Youngsters now mooching dimes for pictures.

While there has been a drop in the price of booze on both bottle and case lots, the charge per single shot still holds up in Westchester in the speaks and clubs.

Rudolph E. Leppert, Mamaroneck, drew the unique design on last week's cover of the "Literary Digest," which showed pics of 30 presidents of the U. S.

Edward Rio and Al Norman, Keith-Albee theatre, White Plains, last week lost street clothing valued at $160 after a visit of a sneak thief to their dressing room.

Convicts at Sing Sing heard their bedtime stories a couple of hours earlier the night of the keeper annual ball. Over 1,500 from all parts of the state attended the dance.

Talk of Governor being asked to name commission to investigate source of wealth of White Plains reporter. He was robbed of seven bucks in hold-up of Eastchester roadhouse.

Our own real names of authors—Claire Carvalho, who helped write "Paging Danger," last week's quick flop at Booth theatre, New York, is Mrs. Herbert A. Weiller, New Rochelle.

Jack's Chop House, Mt. Vernon, said to have been the hangout of the Dinan gang which specialized in the hold-up of night clubs and speaks in Westchester, has been closed on hint from the police.

Gypsies scrammed from Mount Vernon. Bane to police all winter with phrenology and other fortune-telling rackets. Board of Health reported insanitary condition in stores occupied. And so.

Kay Hush, pictures, and Bill Brown, golf star, guided Baroness Helena Nostitz Hindenburg, niece of the president of Germany, in a tour of Westchester the other day. It is said the Baroness is planning a lecture tour later on.

That Westchester don't do nothin' but put on the ritz is shown by the billing of Mary Wigman, dancer, who is to appear at the county center, White Plains. The low brows are trying to figure out what "the world's latest choreorgraphic phenomenon" means.

Captain John F. Jenkins, following a five-year court battle, has been dispossessed from Tumble Inn, road house near Ossining. Jenkins says he will carry the case to the U. S. Supreme Court. Irregularity in a foreclosure proceeding is the basis of Jenkins' defense.

Westport

By HUMPHREY DOULENS

Grace Miller White here.

Ira Hards spending all winter here.

Manny Kugell back from Bermuda with his bride.

Alice Gentile is visiting Mr. and Mrs. Mario Chamlee.

Pat Powers will again operate the swanky Longshore Club.

Richardson Wright has leased his house to Richard Montague.

Harry Archer's house is closed because Harry is on the coast writing love music.

Is Jack Charash, Silvermine's pride and joy, turning producer? He says it is a secret.

Stanley Joseloff, local youth, who gave up Harvard, to manage southern theatres for Publix, is now at Yale Law school.

Three local scribes affected by "World" sale: Finley Peter Dunne, Jr., dramatic editor; David Morrissey, financial editor, and F. P. A.

Toledo

By DICK McGEORGE

Harry Callahan improving.

Marsh Gollner looking better.

Par band increased to 20 pieces.

The Earl Reaus have a new daughter.

Chet Marks motoring to Calif. with the Mrs.

Wally Caldwell, Loew's Valentine, can sell shows.

Wrestling racket has entirely crowded out boxing.

T. H. Stevens back, after two months in the hospital.

Gambling raid made, blanket bail, releases. Old stuff.

RKO Rivoli songstress and Benny Ross, Paramount, plugging same song this week.

Seats are still hard in the Cameo but the people go anyway. Good pictures best reason.

Ralph Phelps is a great booster of Roxy, but says he should not be credited with his success.

Telephone company here reports a switchboard practically dark at Amos 'n' Andy time, 7 p. m.

Hyman Maurice to replace Karl Ahrendt in Paramount pit orchestra, latter to go back into band.

Bernie Lustig is having quite a time, what with being p. a. for the Empire (burlesque) and the Valentine, films.

Special preview of "Reaching" at Valentine for mother and father of June MacCloy, who is actually a home town gal, formerly with "Times."

Brooklyn

By JO RANSON

The old Flatbush Golf Club greens for sale.

Arthur Van Leer doing publicity at Albee.

Maurice Bergman, Par p.a., finally got his hair cut.

Blanche Livingston back from Bermuda looking brown as chocolate cake.

Frederick Warde, dean of American actors, 80 this week. Home still in Flatbush.

Dorothy Bryant, Long Beach novelist, is to be married next month to Richard L. Starr.

Antoinette Spitzer turned novelist with "Life Comes to Judith." Antoinette cousin of Marion.

New hotel opened downtown exclusively for men. Times Plaza hotel with room for 1,500.

Ben Griefer at the Par staging the house musical show. Second annual show Ben has produced.

Thomas Holmes, "Eagle," and William McCullough, "Times," covering the Dodgers at Clearwater, Fla.

Chili Mapocha Acuna, stool pigeon, can't live in his apartment over here. Served with a notice to move.

Rian James, "Eagle" columnist, starts on the Loew circuit with a monolog at Loew's Gates next week.

Barnum-Ringling circus coming to this town in new location, on Wood-Harmon site, in East Flatbush, May 11 week.

Bob Doman, Fox p.a., living in Flatbush. His last appearance in Brooklyn was 15 years ago when he lived on the Heights.

Faith Baldwin, mother of four children and prolific writer of pop stories, says it's pretty hard combining a career with domestic affairs.

Local physicians shown a motion picture last week at a medics meeting. Film illustrated the effect of drugs on the brain and caused considerable scientific comment

Brooklyn is beginning to lose interest in Sidney Franklin, the matador. Even the dailies are playing him down every time a bull floors him—or even when the bull suffers.

That shooting affray at the Paramount Danceland caused the cops plenty trouble. Over 400 dancers were locked up in the hall over night and cross-examined. Dance hall owners say they will reopen.

Judge Gustam and Ida Ellis, once radio announcers and continuity writers on WLTH and later on WSGH, went over to WCDA for several weeks. Are now back at WFOX, local Fox radio outfit.

Tieup this week at the Strand where "Illicit" is feature, provoking good discussion. Signs hung over parking spaces reading: "It's illicit to park here—park near the Brooklyn Warner Strand and see 'Illicit'."

Triangle Mint Corporation, slot machine owners, got another set-

(Continued on page 55)

'Round the Square

A Romance That Lingered

Roger Wolfe Kahn met his wife, the former Hannah Williams, at the Cafe Pirouquette in New York a few years ago. The Williams Sisters opened at that class cabaret, which cost Roger around $200,000 net before he closed it.

The girls were from Chicago. It was their first appearance in New York and they didn't do so well. The Williams' had something original, but the New Yorkers never noticed it until done by an imitator in a Broadway musical. It was the stomp.

The Kahns started a mutual admiration duo in the cabaret. It continued so strongly that their friends were not surprised by the marriage a couple of weeks ago. Mrs. Kahn (Hannah) was in a musical hit and singing one of the town's most popular tunes, "Cheerful Earful" in "Sweet and Low." When retiring from the show to marry, her sister, Dorothy, stepped into the role and song.

Young Kahn first burst into the show business through an orchestra headed and led by him. He played dates and anywhere with his musicians. His father, Otto Kahn, wasn't so hot for the orchestra thing, but hearing and seeing his boy at the front of his band in the Hotel Biltmore, Pop kind of melted for the idea. When Roger paid off his Pop a $25,000 memo account he had run up running the orchestra and Pop knew the kickback had come from the earnings of Roger's orchestra. Mr. Kahn felt pretty well pleased with his son.

Between operating the orchestra and a sort of musical agency, besides composing and getting home to dinner at the right time, to please his mother, young Roger was in much of a hustle most of the while.

Then he tired of the show end. Flying attracted him. He hung around the Long Island flying fields, with one machine of his own. When the field officials saw Roger return after a flight, before he had received a pilot's license and learned the boy, alone, had flown around the Times building in the square, there was a panic. But Roger squared that. Now he has about eight planes and a commercial transport license, the latter the highest qualification mark in flying.

Ruse to Get Deposits Back

During the Chelsea Bank trouble when the doors were barred by police and no one else allowed to enter unless they had a safe deposit box, one lad used his head to get not only his money out, but also that of many employees in the Roxy theatre.

This chap had a safety deposit box at this bank with nothing in it. He had, however, some money on deposit. Showing his box key to the cops he was allowed to enter. Once inside, he presented his book and drew out all of his money. On the outside he met several girls, also depositors there, and who worked in the same theatre with him. He gave one his box key which was the magic with the cops for entry and she recovered her savings. The chap stood outside all day in the snow and slush to help friends get out their money. They all did.

Basil Gerson's Turks

Meyer (Basil) Gerson, the 47th street restaurateur, has a new invention. It's called "Painless Bill Payer." Only necessary implements are a couple of Arabs, two pairs of gym trunks, two bath towels for turbans and a red plush cushion.

But you have to be a convincing talker, too, like Basil. Because a dialect like Basil's, in dealing with Arabs, is a natural and terrific handicap.

Basil's plan is to look over his old but far from deceased debts and ask himself: "Who should I pay this month?" Following which he selects a name. Whereupon Bas calls up an Arabian employment agency and asks for two Arabs with a pair of trunks and a bath towel apiece with a red plush cushion between them. It doesn't take long for the Arabs to report in their working clothes. At that point Basil starts to talk.

The Arabs are first informed that the odd job system of employment is the nuts. They should be in business for themselves, says Basil, and there's no biz like the restaurant biz for an unemployed Arab.

By this time Basil is warmed up. He has a debt to pay, and he's going to pay it. The debt amounts to $150, declares Basil. If the Arabs can scare up the $150 alone or together, they're in on his beanery as equal partners. As Basil generally has some classy silverware on the two front tables for effect, the Arabs never fail to fall.

They pay the debt for Basil with their own coin and on their own red plush cushion, attired in trunks and towel turbans only, in anticipation of partnerships in a joint with such classy silver.

In the winter pneumonia is sure to send the lightly dressed Arabs to the showers. In the summer it's a bit more difficult, for Basil has to have them bumped off to make sure. But no Arab has ever been known to return from a Basil Gerson debt paying mission alive.

It is one of the deep mysteries of Times Square. Though, in turn, it has solved the deeper mystery of wherefrom Basil gets the $150 with which to pay off.

Chorus Girls Off Tex's Glory Promises

Tex Guinan is having a pretty hard time getting girls and keeping them in her club. Tex isn't paying the salaries she once did. Depression has hit her.

It is said that Tex tries to tell her little girls that the money should

(Continued on page 58)

Chatter

(Continued from page 54)

back last week when the Appellate Division ruled that the slot machines were essentially gambling devices and cops had a right to sieze them.

Bloodshed last week when bandits tried to loot the safe of the Fox Congress theatre. Scheme was foiled by the cashier's wife, Hilda Millstein, former dancer with Pavlowa. One bandit killed and cop seriously wounded.

That giant searchlight atop the St. George no longer because of an edict from the Department of Commerce. Hotel claimed beacon an aid to aviators, but department didn't think so. Excellent ad for the hotel while it lasted.

Mayor Walker has been riding Borough President Harvey of Queens lately. Takes a verbal sock at the Republican borough president every time a board of estimate meeting is held. Harvey in the last mayoralty election campaigned for a Republican candidate.

Alfred Greene, manager of the Tuxedo, picture house in Coney district, received telegram last week asking him to lay off calling Capone names in advertisements. Telegram said: "Any guy is crazy if he thinks he can get away with calling Capone what you did in advertising a movie. Prepare to greet some accidental visitor, Buddy. You and the wise cracking reporters."

Kansas City

By WILL HUGHES

Town's tallest hotel, 20 floors, the Phillips, is open.

Roxy and his Gang, including Madam Schumann-Heink, will play a single matinee at Convention Hall, March 8.

Lillian Roth, at the Newman, announced for a 15-minute broadcast over KMBC, developed temperament and disappointed.

Before his death recently George H. Foote, veteran railroad ticket agent, requested that his ashes be scattered from the top of the tallest building in Kansas City. This was done when the ashes were given to the winds from the top of the Memorial shaft. Deceased was the oldest ticket agent in the United States.

Portland, Me.

By HAL CRAM

Mild flu epidemic on decrease.

State tries out stage act with pictures.

Vivian Barry lead for reorganized Jeff. stock.

Colonial starts three acts of vaud. with pictures and orchestra in pit.

Linwood F. Pittman, program manager WCSH, now father of son, named Richard.

Eunice Keeler, new stock member here, old timer at 17. On stage for 12 years—started at 5.

Dorothy Lord now second woman for local stock. Eunice Keeler, ingenue, replaces Gertrude Kearns.

The Miller Managing Corp., of New York, hotel chain, has purchased the De Witt House at Lewiston.

Leigh D. Flynt, bus. mgr. of Kennebec Journal, has resigned to enter auto business. His father was owner of paper for many years.

John Pompeo, leader of a Boston orchestra, visiting relatives here, was handed a news dispatch from the Hub stating his home had been razed by fire.

Jacob Wilk, WB rep., due here to scout Vivian Barry for possible talker work. Another scout, same company, a few weeks ago saw Viv and passed the word.

Joe Cook Traces "Stooge" to Days Of Marc and Cleo's Background

By Ruth Morris

Editors have gone gray, these past weeks, trying to unmask the answer. Columnists have burned midnight oil in research work. The intelligentsia has taken up the subject, arguing pro and con. Today no gathering of the socially elect is complete without its discussion of: "What is a 'Stooge' and where does he come from?"

One group believes "stooge" was derived from the first syllable of "stupid." Another insists the title was suggested by a blundering "stew" whose superb unconsciousness has been likened to that of the stooge.

But an analytical coterie will have none of these opinions. One class, concerned with derivation of character rather than name, believes stooges the outgrowth of circus shills, the boys with simple, innocent faces who enticed gimmick prey. Others consider them a development of the vaudeville plant who climbed on-stage to assist magicians and hypnotists, and whose uneasy clumsiness inspired the highly developed stooge of today.

The best informed group opines that the appellation was first given "Student" Kennedy, property man of Hammerstein's Victoria. Kennedy was a willing assistant in every act, establishing by unfeigned awkwardness, quite a name for himself, nomenclature that has gone into theatrical history. "Student," shortened to "Stude," was later suffixed by "ge," just to make it harder for future investigators.

Conflicting opinions such as these won't do. Society can't be left up in the air with no definite conclusion to its after-dinner chatter.

Joe Cook in one of those few moments when he was not knee-deep in stooges, gave the low-down.

Joe Cook's First

"Yes, indeedy," reminisced Mr. Cook, serious aspect portrayed by twinkling blue eyes and lips quirking up at the corners, "well do I remember the day I originated the first stooge.

"I was playing the New American in Utica, as distinguished from the Old American, dedicated to the cancelled weeks of the Thirteen Original States—when the thought came that I was not getting anywhere, mentally or spiritually. I recalled the weeks I had played Poli—the circuit—and, face to face with myself. I said, 'Joe'—Joe's what I call myself because, oddly enough, that's my name—I said, 'Joe, you're wearing out body and soul breaking in property men to ring the triangle at just the right moment. Get yourself an assistant. Put some class in the act.'

"I found Slim Oregon and I said, 'Slim'—I remember calling him Slim because we were in front of Peterson's Emporium at the time—I said 'Slim, how would you like to ring the triangle in my act?'

"Slim opened his mouth, put a piece of black plaster on his front tooth and started doing the Charleston which was to become famous many years later. Quick as a flash—quicker, I now believe—I saw that a new idea had been born.

"Glancing into the future, which I always carry around with me for reference, I saw generations of triangle-ringers, blocking out teeth, disarranging hair, opening mouths—and saying nothing. But my idea had to have a name—and there was my dilemma, right in my front yard, in a manner of speaking.

Psychic Grandpop

"Now, as it happens, an Old Grandfather of mine—I call him Old Grandfather because he was old when I first met him—was psychic. Old Grandfather was so wise they used to call him the Sage Brush of Sage County. Whenever he wanted a message from his Old Grandfather he took three steps to the right, one back, and rapped his forehead three times. History never recorded it, but it's so.

"But in my dilemma—which I had not yet stepped out of—I took four steps, one for good measure, and rapped my forehead six times to make up for the intervening years and, there and then, I received a message from Old Grandfather who, in turn, had it from his Old Grandfather. The message, sent collect—he was always joking, was Old Grandfather—read: 'Some time or other go easy.'

"I knew that meant something so I drove out to an unused race track and, sitting on a horse-shoe unattached to any hoof whatever, thought and thought until the cryptogram—Crypt from the Greek, Gram from my mother's side—was made clear to me. By taking the first letter of each word I arranged the term "stooge' which has lived to this day—even beyond this day. Surprisingly enough, 15 years later I became famous.

Like Alarm Clock

"Stooges are the head men of the theatre. Where else do you find the poise, dignity and reserve that vanished with the Cigar Store Indian? I'm proud to be the first man to have named them and to have invented stage devices that, by hitting them over the head at just the right moment, notify them when it's time to act. I think the most valuable question a stooge can ask is, 'How is the house tonight?'

"I don't want to be arbitrary or boggish or anything that people might say. Maybe I didn't discover stooges. Maybe it was all a dream. Marc Anthony may have. Looking through a history book the other day—we were all out of the new phone editions—I saw a picture of Marc and Cleo.

"Proving there's nothing new under the sun, which I expect to do sometime early next month, there stood a stooge, in the background and blackface, doing nothing but holding on to a feather fan.

"Now, I don't rightly know if he belonged to Marc or Cleo, but either one can have the credit."

Detroit

By LEE ELMAN

Cab Drivers Amateur show at 3 a. m. at the Colonial a success.

Charlie Crafts improving his mind Reading those little blue books.

Eddie Loughton drives to Toledo after the show for a cup of coffee

Fred Schader leaving for New York soon. Back in the trade paper field.

C. C. Deardorff here on exploitation for "Trader Horn," took time off to get sick.

Del Delbridge had a big afternoon at one of the lime stores autographing music.

Steve Brutio finds opening day (Fri.) just as tough here as at the New York Paramount.

W. F. Fisher likes the United Artist theatre here better than the Paramount prod. dept.

Nate Platt and Eddie Weisfeldt catching Theatrical Nights at the Palais D'Or. Maybe looking for talent.

Schenectady

By JOHN HALPIN

William M. Shirley and W. W. Farley have returned from Miami.

At least one of the neighborhood theatres in this city understood ready to fold because of no biz.

Coney Holmes and Edward J. Connelly have other theatrical managers here gasping when it comes to sartorial splendor. Both have been flashing the tux stuff frequently.

All the indoor minnie golf courses have been reconverted to their original status of garages and show rooms. Those who invested here this winter have taken it on the chin plenty.

Professional wrestling drawing big crowds this season, and it is the first time that the fans have taken to the game when outsiders were appearing. In the past Carroll "Pink" Gardner, former middleweight and light heavyweight champ, had to be one of participants to get the boys out and separated from their dollars.

Inaccurate Biographies

Joan Crawford

By Claude Binyon

Hollywood, Feb. 28.

Every now and then a sleek limousine with black paint glides smoothly down Hollywood boulevard. In it sits Joan (Big Brow) Crawford, munching something. She can munch anything but a ripe tomato.

Contrast the wealthy Joan Crawford, munching in a limousine, with the every-day Lucille Le Seur who once rode about the streets of San Antonio in a trolley car. Then try to act surprised when you learn that Joan Crawford is Lucille Le Seur.

Dance Slicker

Joan was the slickest dancer in San Antonio, and could do the Charleston on both feet while others were still holding onto the backs of chairs. She entered dancing contests and won huge loving cups, which her father appropriated for gobboons in the theatre he was operating. Angered, Joan left home for Chicago and got a job in a cabaret floor show.

One night a chubby, good natured young fellow called Joan to his table and patted her hand.

"You got the stuff, kid," he said. "I need a moll like you for a flash." He lerred like a lyric writer.

Joan's eyes blazed defiance. "Take your hands off my white skin," she said sharply. "I'll call the manager."

"Call him," said the chubby young man.

Off-Film Realism

Joan called. The manager approached the table cheerfully. "Hello, Al," he said.

"Hello," said Al.

"That man insulted me," said Joan. "Throw him out."

"Hello, Al," said the manager.

"Hello," said Al.

"He insulted——"

"Hello, Al," said the manager.

"Hello," said Al.

"Oh," said Joan. She packed her bag and went to New York.

After a couple of years in Shubert shows, the plucky little girl was rescued for pictures by Harry Rapf of Metro-Goldwyn-Mayer and was shipped to California. Her rise from the extra ranks to stardom is just another reason why girls won't stay behind the counter.

Doug the Sparker

Douglas Fairbanks, Jr., started sparking her, and they were married one night when there were no premieres to attend.

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15 YEARS AGO

(From Variety and Clipper)

Story is related of an independent Fort Lee picture maker who tried a new system of choosing stories. After scripts were selected by the staff, the scenario was printed and issued to about 80 exhibitors on a selected list. They were asked for their opinions. Out of 102 stories so submitted for judgment, exhibitor views confirmed only 9.

The Florida boom hysteria was considerably later than this time, but as a sign of prosperity many stories were coming from Palm Beach of the heavy plunging at the gambling casino.

Paris ballrooms were nearly all closed, while others were being used to quarter soldiers. In London the war had caused a famine in taxi drivers, but some theatres were prospering. The London Coliseum paid 20% dividend for the half year.

J. J. Coleman, who had booked his legitimate circuit through the south for 20 years, quit the business in despair of getting sufficient attractions to make the business profitable.

An old story was revived to the effect that William Randolph Hearst intended to enter the picture business on a large scale, with a big producing plant and an exchange system of his own.

Duplex Motion Picture Corp., with L. Lawrence Weber as one of its principals, started a campaign to have the industry's film printing done in a central laboratory, a scheme later carried out by the Consolidated.

50 YEARS AGO

(From Clipper)

Records appear at frequent intervals in the old Clipper of professional pugilists who engage in contests without stakes, being merely urged on by their partisans. This week is cited the case of Harry Forster of Rotherhithe and George Schultz of Kensington, London, who went to it with bare hands for 38 rounds, ending when Schultz struck his head upon being knocked down and couldn't rise.

Baseball fever was beginning to burn faintly though the season was still in the distance. New York was to have its first professional team that year (1881). The boys didn't go to Florida for spring training, but a series of pre-season conditioning games was arranged. Providence, Worcester and Troy teams would play New York at the home grounds in 110th street, before the regular schedule opened.

Jay Rial hadn't yet become one of the best known of circus agents. Clipper records that he is piloting his Ideal "Uncle Tom" company through Maine, playing two-night dates in such towns as Biddeford, Lewiston and Bangor.

Rose Eytinge was playing a stopgap engagement in New York in rep, the plays offered being "Drink" (Charles Reade's stage version of the Zola novel) and "East Lynne."

Following an indifferent start in London, Edwin Booth had gradually captured the British public. Clipper reports a review from the London "Standard" declaring Booth supreme as Hamlet and Othello.

Brief biography appears in connection with publication of a portrait of the circus man James L. Hutchinson. Hutchinson had just become a partner of P. T. Barnum and it related that he began his career under the tops as a canvasman with the Lake show, working for his meals and rustling his own bed.

Inside Stuff—Pictures

One circuit playing two money pictures in the same town simultaneously under present conditions may be inadvisable. It might split up the gross, leaving one or both pictures to suffer, and hurt the week following if an equally good picture is not to follow.

Nowadays when it seems to be accepted that the towns are merely flowing to one theatre weekly, rather than two or three as formerly, to book two good pictures to oppose one another may be a waste in a way of product and gross. One money picture for one week would ensure over the average gross and also chance a hold-over, while two can not guarantee either. Difficulties of bookings might be smoothed over, regardless of situation, to let one money picture at a time get all that is possible out of one section of a town.

As several money pictures are in sight just now, perhaps booking precaution will conserve all possible gross.

While Hiram Brown was in Hollywood recently, he adjusted the contracts of the three women stars of Pathe, now RKO-Pathe. Helen Twelvetrees went under agreement for five years, with Ann Harding for three years. These were new contracts, superseding those formerly held by the women. They are exclusively for RKO-Pathe talkers. Former loaning of its stars by Pathe is not likely to be followed by the present Pathe direction.

Constance Bennett's agreement was converted into an exclusive one for RKO-Pathe, following her two pictures to be made for Warners, on her open Pathe time. One will be made for WB by Miss Bennett this year and the other next. Her RKO-Pathe contract is for three years.

With Miss Harding attached to RKO-Pathe, her husband, Henry Bannister, is another contracted player there, besides Eddie Quinlan, the kid, Bill Boyd and Robert Montgomery.

Brown is said to have conducted the negotiations quietly and effectively, without disturbance or hullabaloo. With everyone satisfied at the conclusion.

That high speed film the raw stock firms are turning out is proving a boon to the newsreel boys. Having to work under all sorts of conditions anyway, the highly sensatized celluloid is particularly helping them on indoor sporting events, or where they can't hook up their lights.

As an example there's the stuff regularly being shot at Madison Square Garden, New York. The best wrestling clip to date seems to belong to Pathe, which willingly admits that the fast film was of no little aid, besides which it has uncovered a new 17 inch telephoto lens. This was for the Londos-McMillen match. The elongated glass is responsible for the extreme closeups which Pathe grabbed during the mat struggle and makes the clip so outstanding.

Through an accident, unrealized for several months, one of radio's and talking picture's biggest headaches looks like being solved. The problem solver is a crinkle-less paper, invented about six months ago and now on the market for the first time.

Although already tested for radio work, it has not yet been tried out by any picture studios.

The new paper is made out of cotton and doesn't make any noise when ruffled. That means, for radio work, that a singer or speaker can hold his speech in his hand without worrying about the noise the paper makes. In picture studios opening a letter won't send out enough thunder to silence the rest of the action. Also that scripts can be held by people on the set without worry of disturbance.

Cameramen who have worked successfully with both the Eastman and Dupont new super-sensitive film concur with the raw film manufacturers that a minimum of light is necessary. Being highly sensitized less exposure is essential but the average cinematographer, inured to the old celluloid, has been over-exposing the film.

Both Eastman and Dupont have been cautioning against this over exposure with little satisfaction, relying mainly on the ace cameramen to ultimately teach the rest of the studio craft in Hollywood just wherein lay the photographic shortcomings.

Warners' "Mothers Cry" started to do good business in the RKO neighborhood houses around New York last week, on its first local second release. It was noted that the audiences in the main were women, and preponderantly elderly women.

It seemed the title was acting in the reverse at the box office, as the first surmise on the "Mothers Cry" name was that it might keep trade away.

That the budget system on pictures is more often than not a hit and miss proposition was seen in the case of one studio's biggest picture of the closing year's program.

Wanting a certain director, the latter's agent demanded $50,000 for the picture. Studio, thinking this too high, turned the figure down but agreed to engage the megger on a week-to-week basis. When the picture was completed the director had drawn $135,000 for his services.

United Artists has almost $750,000 invested in two scripts which are still in cubbyholes without anything definite on production.

"Sons O' Guns," musical, which cost $110,000, had an additional $500,000 tacked on to its cost by Al Jolson who stayed on salary but didn't even open his makeup kit. "The Greeks Had a Word for It," intended for Norma Talmadge but now anybody's, cost $105,000.

These charges on scripts do not include cost of adaptation.

Odd situation in Hollywood had two producers preparing to produce "Waterloo Bridge," neither aware of the other's plans. Both were in touch with the Dillingham office for coast rights and can't figure why they weren't tipped off. One guess is that the Dillingham office figured it would be a swell break to have a legit day-and-date in Hollywood, although there's no sense to that with the film rights already bought by Universal.

E. J. Sparks, the crack Florida theatre operator, suggests "Variety" committed an error in stating he has a maximum flat picture rental of $300 for any of his theatres in orangeland. Sparks is operating around 60 theatres down there. He also disagrees with the report his product contract with Fox calls for $65,000 a year. Not that much, says Mr. Sparks.

Under the unique contract Radio has given John Howard Lawson, New York writer, for three originals a year at $10,000 a picture. Lawson will write them from his Long Island home, going to Hollywood probably twice a year at studio's expense for conferences.

Lawson didn't see going to Hollywood hence the unusual contract provisions.

Leo Brecher's Plaza on West 59th street, New York, may be about the only regular picture house in the country with reserved seats. Owing to the fashionable neighborhood the Plaza is in, six rows are reserved nightly. House seats around 550.

The reserved seats must be taken up by 7 p. m. When vacated they become regular house seats. Tap for the special is $1.50 per seat.

Peculiar phase of the present popularity of super speed negative, since Eastman issued its new stock, is the fact that about a year ago Du Pont sent out questionnaires to all picture camera men asking what could be done in the film field to help them photographically.

In answer to the question relative to high speed stock, almost all the photographers declared that no faster film was needed.

Several somewhat different sound pictures around just now, more so than usual and more so than for some time. Into this classification go "Cimarron" (Radio), "City Lights" (U. A.-Chaplin's silent), "Dracula" (U's mystery meller), "Trader Horn" (Metro's animal), and "Rango" (Par's animal).

All are ready for general release, with "Cimarron" and "Dracula" already started on their circulation rounds.

Jack Oakie pays several commissions and has several agents. That's through Wesley Ruggles and Al Rosen, an agent, having him tied up. Meanwhile, Oakie also has Edward Small representing him.

Jesse Lasky told Oakie that Paramount would like to adjust the comedian's contract, but doesn't want any litigation or publicity attendant thereto.

Fox theatres will be specially segregated under the merchandising plan of the new management to permit the re-establishmnt of candy vending machines in those houses only which do not have adjoining candy shops. This idea is along the policy of the Fox management to be away from competition with other businesses. Many of the Fox theatres are in structures with candy stores, with some also tenants of the Fox company.

"Rivets," original story bought by Howard Hughes from John McDermott, is based on racketeering in the building trade. It will be produced by Caddo in the nature of an expose.

Hughes paid $40,000 for the rights to McDermott's story. Original asking price was $125,000.

State taxation being based on the amount of production in work and ready for shipment March 1, the present lull in picture production on the coast is not unusual. It comes every year at this time due to that tax.

The studios have been rushing pictures through production and cuting stages so that the decks might be as bare as possible by March 1.

An idea how Hollywood studios regard the value of their local film papers is the burn-up one producer is doing at his home office advertising manager who authorized a half page ad for a Coast rag.

Local practice with every ad is added space for free blurb stuff. First intimation the studio had of the home office's okay for space was when the editor called for an interview.

Evelyn Laye's option has been permitted to lapse by Samuel Goldwyn, while her almost concluded contract with Warners was nullified by a home office order that WB was overboard with femme names already.

Miss Laye was in demand before by Warners for "Trilby," refusing the part when her demanded $50,000 was not forthcoming.

Despite the Universal mix-up in Germany due to "Western Front," the studio is currently working on two more films.

"Waterloo Bridge," from Robert E. Sherwood's play, treats in a measure with a German air raid on London, while "U Boat," slated for next year, deals with Teutonic underseas activity.

With the selection of Charlie Rosenweig as Radio Pictures' v. p., in charge of distribution (sales mgr.), Lee Marcus severs all business direction with Radio Pictures. Marcus will give his full attention to RKO-Pathe, of which he is president. Rosenzweig was Marcus' assistant in Radio.

One of the few stars in pictures who refuses to go for the various tie-ups with which studios are constantly besieged, is Ann Harding. She'll accept nothing in the way of exploitation (personal or otherwise) which does not come directly under the head of studio angles on picture showings.

Fox-West Coast will continue to dynamite Marlene Dietrich, regardless of studio billing. In Paramount's "Dishonored" Victor McLaglen, borrowed from Fox, was supposed to get first billing according to his contract but West Coast publicity on the picture will boost the Dietrich name. Same thing happened with "Morocco."

At the Belmont, legit house leased for Italian talkers, the new lessees are collecting extra money by projecting straight advertising trailers. Ads, dealing with Italian banks and business organizations, run for about 14 minutes with sound on disc accompaniment.

U. A.'s "Reaching for the Moon" is reported to have gone to $1,200,000 in production cost. Of this $350,000 is said to have been the flat salary paid Douglas Fairbanks for his first leading man talker. Bebe Daniels, in the same picture, received $100,000.

"Film Daily's" new Year Book is out, as complete as ever and as large.

Inside Stuff—Vaude

Report that the salary for Ted Lewis and his band for 10 weeks in Loew's picture houses would be $8,500 a week, was in error. Loew booking office says the reported salary was excessive.

Under a somewhat involved and odd contract, Lewis will receive $4,500 net for himself, Eleanor Brooks and a colored boy dancer. Loew's is paying $800 additionally for Lewis' six musicians and contributing the pit orchestras in each theatre to his stage turn.

Lewis was tentatively booked to play the New York Palace, two-a-day, for $6,500, but the Loew booking called it off.

Dodge Twins have ordered special lobby display pictures and paintings of themselves for the Palace, New York, week of March 14. Cost for the week's special publicity will be $500.

As the Palace will have its new lobby ready by then, it will be in the nature of a complete change in billing styles. RKO is revamping the front of the Palace and the marquee.

Another instance of real trouping in the face of tragedy is that of Red Donohue, of the balky mule act. Some three monthe ago, on their farm near Albany, Mrs. Donohue accidentally shot and killed their son. Since then she has been under the constant care of a physician.

Donohue continues on his Publix route, trying to forget in his work.

Murray Bernard, former straight man for Eddie Dale and others, has achieved success in the furniture business since quitting the profession a couple of years ago. He has recently been promoted to general sales manager of Sun Glow Industries of Mansfield, Ohio.

Indie vaude producers are not going in very heavy for girl flash acts. Main reason, or alibi, is that they can't get "any money" for them.

But the indies are still producing acts of four, five and six people, and calling them flashes, at less money.

SHOW SCARCITY BREEDS HOPES

A sudden producing spurt from indie producers, mostly new, has revived legit at the time most were expecting the season's washup. Try-out bookings in the subway circuit are now plentiful until March 30 with several shows pencilled in after that date.

Principal reason for the spring activity seems to be the belief that the comparative scarcity of dramatic shows promises better than usual chances for new openers. Nine shows are currently rehearsing with only one of them a spring tryout.

In addition to "Long Chance" and "Accidentally Yours," placed in rehearsal by new independent producers, new shows now being readied include "Inside Story" for Ben David, "Front Money" and "Old Man Murphy" for Robert Newman, several Guild revivals and new pieces, "The Chiseler" for Joseph Ornato, and "The New Yorkers" for E. J. Liebman.

50% B'WAY MUSICALS WITH CUT SALARIES

Fifty percent of the current Broadway musicals have cut cast salaries.

Operating at reduced payrolls so far are "The New Yorkers" (Ray Goetz), "Gang's All Here" (Green & Gensler for Shuberts) "Sweet and Low" (Billy Rose) and "Fine and Dandy" (Green & Gensler for Erlangers).

That leaves "Girl Crazy" (Aarons & Freedley), "Three's a Crowd" (Max Gordon for Erlangers) "You Said It" (Yellen and Holtz) and "America's Sweetheart" (Schwab & Mandel) working on original arrangements.

List does not include "Meet My Sister" (Shuberts) or "Venetian Glass Nephew" (Walter Greenough). "Sister" is a musical smallie with a payroll reported at around $3,000. "Nephew" is a shrimp opera.

Grauman's Next

Hollywood, March 3.

Legit production of "Street Scene" by Sid Grauman to follow "Once in a Lifetime" here is the first of legit attraction for future screening by United Artists that will be done by Grauman on the stage under a hook-up between himself and UA.

UA is now preparing "Street Scene," which will be directed by King Vidor, who will be borrowed from Metro.

Present plan under the Grauman-UA scheme is to use talent from the stage productions for the talker versions.

Grauman intends producing a musical, with a UA hookup, to follow "Street Scene," slated to come after "Once in a Lifetime" at the Mayan.

Meanwhile Grauman will try out a new slant in "Lifetime," alternating various celeb writers in the Lester Vail part now being done by Moss Hart. Herman Mankiewicz, of Paramount, follows Hart, probably for only one week and starting next week.

Names and Headaches

Low grosses resulting in little money for its percentage playing stars, plus reported tension among the players are reaons advanced for the closing Saturday (28) of "Better Times" in Washington. Show was a vaude revue sponsored by the Shuberts for legit time.

"Times," out five weeks, had Louise Groody, Charles Purcell, Jack Pearl, Polly Walker, Fred Keating, Albert Carroll, George Rosener and Ethel Norris among its percentage playing cast. Shuberts originally were billed as producers, then assigning it to Milton Shubert.

TWO FILM BIDS

Hollywood, March 3.

Dorothy Blackburn is the only femme member of the original cast of "Berkeley Square" (legit), which closed here last week.

Miss Blackburn has two screen offers and will decide this week.

LOOKING OVER STOCKS FOR SCREEN TALENT

Leaving talent-less Broadway flat, Ben Piazza proceeded to the middle west last week to look over the stock field for new faces for talkers.

He is taking in the stocks in Cleveland, Cincinnati, Detroit and Chicago.

MRS. H. R. JACOBS CAN'T PAY HOTEL BILL

Syracuse, N. Y., March 3.

Once the wife of a theatre owner who reputedly amassed a fortune in show business, Mrs. Henry R. Jacobs was arrested here on a charge of attempting to defraud a local hotel.

Jacobs at one time operated the old Grand opera house and the Alhambra here, and later was located in Albany. Last June, while visiting here, Mrs. Jacobs was seriously injured in an auto accident. For three months she was confined in a city hospital. It was in the hope of securing some financial return from the accident that she came here several days ago and registered at the hotel. When confessing inability to meet the bill, her arrest followed.

Jacobs at one time was the partner of the late F. F. Proctor.

Mrs. Jacobs was ordered confined to the psycopathic hospital for observation. She probably will be examined by a mental committee.

MORE BOWERY ON 42D WITH 2 STOCK TURKS

Beginning late this week, 42d street will get a further tinge of the Bowery when stock burlesque will be the policy at the Eltinge. House has been leased by A. H. Woods to Max Rudnick and others operating as Rudhalan, Inc. Woods' lease on the property expires in January, 1933. Burlesque people are to pay $45,000 a year rent plus the taxes. Three months' rent in advance required.

The Eltinge stock will play three times daily at 50c top, but the house will be on a grind with pictures in between shows. House is being wired. Will open at 11 a. m. daily, with a Hoot Gibson talker the first film.

Rudnick and his associates have stock burlesque in Brooklyn, under similar playing policy.

Rajah Raboid, mind reader, who recently moved into the Eltinge, expected to move.. Raboid estimated grossing over $5,000 at the Eltinge. Woods' office will remain in the Eltinge.

Stock burlesque is also at the Republic, across the way on 42d street.

That more stock burlesque would invade the block on 42d street from 7th to 8th avenues, was indicated early this week. I. H. Herk of the Mutual wheel has made a bid to rent the Liberty, which opened with a legit attraction "Greater Love" Monday. Herk had stock burlesque in the American until recently when it was gutted by fire. Also reported that an offer to lease the Lyric for burlesque has been made by unnamed principals. Lyric has been dark since early last summer.

Shuberts' Bit on Act's Radio Pay in Dispute

Arbitration is scheduled on a claim of Shaw and Lee against the Shuberts. The duo had a contract under which, they contend, four weeks' salary is due them after the closing of "Artists and Models" last summer.

Managers have a counter claim over radio work which the act was engaged in during the period in dispute. The actors admit they had not paid the Shuberts the agreed one-third of the money they received for radio, but say there is a considerable sum due in their favor on balance. They say some of the radio money went to the Shuberts.

Cohan's New Comedy

George M. Cohan is concentrating nowadays on a comedy he is writing. It may have a spring try out.

No name as yet but George is hunched over "Hero Worship" for the title.

LINGLE DRAMATIZED

Murder of Chicago Reporter Theme of Impending Play

That Lingle murder in Chicago will finally make its appearance on a stage. Although several picture companies are said to be preparing stories on the incident, a play has been written around it and starts rehearsal next week.

Play is entitled "Inside Story" and has been acquired by Benjamin David, with contract stipulating immediate production. Play was previously owned by Herman Gantvort and Eddie Blatt, both on short options.

'New Yorkers' Now Want Moss to Cut Down Rent; Choristers Chop, Too?

Ray Goetz' "New Yorkers" at Moss' Broadway theatre, New York, last week did $38,000, gross. Not enough, thinks Goetz, who is a cut believer.

Now Goetz wants B. S. Moss to cut down the guarantee of $12,500 he holds as owner of theatre for rent of the Broadway. With Goetz' newest thought for a salary cut the choristers of the show. Principals agreed to a 25% salary cut last week.

Moss' agreement is the $12,500 guarantee against a percentage of the gross. When the gross was hitting $50,000 weekly no squawking on either side with Moss then receiving around $15,000 for his share. At $38,000 under the sharing terms the guarantee is not reached, and that's hurting Goetz.

Moss' future show scheme if "The New Yorkers" moves out is to produce a musical of his own, so he will be able to pool show with house, annexing all or any profit to himself.

Goetz has not as yet, it is said, approached the chorus people in the show to clip their weekly reward, but he intends to.

Firm Has Trick Name But Posts Real Money

"Rabbitskin, Inc.," a new producing combine has been formed by Helen Arthur, of the Actor-Manager office, managers of Ruth Draper, and Sigourney Thayer, legit producer connected with Alexander McKaig's office. "Men Must Fight," by Reginald Laurence, formerly with the Frohman office, is now being cast as "Rabbitskins" first. Company is understood to have backing from society people.

Bond for $7,000 covering cast salaries for "Fight" has been posted at Equity. Thayer, who has been cited for claims in "Bowstrings" which he produced, was allowed to go ahead on his present try after making arrangements with Equity to clean up past indebtedness.

Orginally the Arthur-Thayer company was called "Rabbit's Foot, Inc." name based on the good luck omen. No known reason for the change, except that a whole rabbit is larger and may be luckier.

Miss Arthur of the combine, was to have done a "Classic Theatre" for Shuberts. That theatre filling idea has evaporated.

TITLE CONFLICT

"The New Yorkers" May Be Repeated Currently on Broadway

"The New Yorkers," a revue embodying material by Arthur Schwartz, Henry Myers and Jo Swerling, is being cast by Collins and Adams for E. J. Liebman, Wall Street Broker, turned legit producer. Piece slated to go into rehearsal shortly.

Liebman's use of "The New Yorkers" as a title, despite that name now in lights for Ray Goetz's musical at the Broadway, is based on a musical he (Liebman) produced in 1927 at the Edith Totten, now the President, on 48th street. Liebman's decision to use the title followed conferences with Julius Kendler, attorney, with Liebman's title rights thought to be established by priority use.

Bad Start Write-Off

"Paging Danger," which closed Saturday at the Booth after three days, paid the cast two weeks' salary. It was figured more economical to stop than attempt to go on in the face of strongly adverse notices.

Show was put on by Staten & McKay, new to the legit.

Theatre Guild, to Give Out-of-Town Subscribers Shows, Cuts B'way Runs

The Theatre Guild, which is breaking off the run of "Elizabeth the Queen," its best money-getter in two seasons, so that subscribers in other cities will see it this year, will also be forced to terminate the run of "Green Grow the Lilacs" within four or five weeks for the same purpose.

On the road the Guild operates in 12 cities and promises the local subscribers five plays each season. In the eastern cities the situation has been easy, but it has been hard for the Guild, with the need for plays in New York, to get its shows beyond Pittsburgh. Chicago, for instance, one of its prime cities, has had but two plays so far this year, but will now get three more in a row.

"Elizabeth the Queen" is in its 20th week at the Beck theatre and will gross, for its final week in New York, about $22,000, which represents virtual capacity.

Needs Plays

No secret about the Guild's being pushed for shows. The failure of "The Lonely Way" on tour was a tough one to take, since it had been scheduled for a Chicago run before New York. It looked badly out of town, and the Guild took it off. Tom Powers, who was to have played the leading role, broke his leg skating, and wasn't able to get back into the piece for Chicago.

To remedy the situation, two Shaw comedies are being readied, one, "Getting Married," already in rehearsal, and another, "Captain Brassbound's Conversion," going into rehearsal shortly.

Guild is opening "Miracle at Verdun," its most ambitious project in some years, at the Beck March 16, and then putting two more plays into rehearsal, the latter for try-outs this spring and New York showing next season. One will possibly be given a summer run at the Guild theatre, which is always kept open.

Subscribers Complains

In several cities the length of time between plays has caused complaints from subscribers who expected consecutive bookings as in past seasons. The Guild's argument is that this is impossible if new plays are to be included, with the last season's items sent on tour. It is reported as loath to send more new plays out without first getting their pulse. Next season's list will be practically made up before the opening of the new season, and will include some of the pieces in rehearsal now and some yet to come, plus one or two which will be done in the fall.

Tryouts Again

With one legit production company putting on a number of plays on the summer try-out basis, and several others announcing that they will follow suit, looks like the actor is about to get it again.

Arrangement calls, generally, for only two weeks more work but three or four weeks rehearsal.

The actor must work at least five, and sometimes six weeks to collect two weeks' salary.

If the play clicks, and restaged in the fall, if the actor hasn't found another job meantime he may get, more than the two weeks' work, if also recast.

CHI OPERA GOES TO RED INK IN DALLAS

Dallas, March 3.

Chi opera's engagement netted worst flop in years. With $29,000 nut, local opera committee cornered total gross of $20,500; $8,500 off for extras. Opera got $12,500 each for "Mignon" and "Die Walkuere," single performances.

Worst loser was the Wagnerian, grossing only $8,000 in face of $17,300 for "Lohengrin" (1929), $16,000 for "Tannhauser" (1930). Tito Schipa drew the rest in "Mignon."

Last year the opera set 20-year record here for Texas with around $35,000.

Current red underwritten by merchants.

Zero in Attendance

San Francisco, March 3.

During second week of "The Worm Will Turn," initial production of Cook-Payne Stock organization in Gaiety theatre, neighborhood house here, giving two performances nightly, one of the 7 o'clock shows in the middle of the week had to be called off because not a single seat had been sold and the auditorium was entirely empty.

Company deserved success at 50 cents top, but theatre is badly spotted for this kind of venture. Troupe folded at end of second week.

2 Shut in Wash.

Washington, March 3.

Two plays hit the dust in Washington. Saturday witnessed the closing of "Better Times," intimate revue sent out by the Shuberts and the Theatre Guild's "Lonely Way."

One was too hybrid and the other too morbid.

Publix' Outright Buy Of Will Hodge Show

Chicago, March 3.

Publix-Great States takes its second flyer into legit when it presents the William Hodge opus, "Old Rascal," which has just completed a fairly successful stay at the Garrick here.

Publix is buying this show outright for a tour of five key spots at Peoria, Decatur, Bloomington and Danville. Publix is paying $1,300 for each performance.

First show, Mrs. Fiske's "Ladies of the Jury," was a disappointment at Bloomington, but was a two-day complete sell-out at Peoria. Publix played the Fiske show for 25% of the gross.

HERNDON SECURITY UP

Bank Guarantee Posted and Cast Waiver Ends for "So Like Me"

Bank guarantee for $1,175, replacing a cast waiver previously given to Equity has been posted by Richard Herndon. Guarantee covers cast salaries for one week on "So Like Me" by Van Zo Post.

Piece is due on Broadway shortly. Piece tried out in Providence last week and made a poor impression.

AL WOODS' SCRIPTS

Taking Bunch with Him to Hollywood—Maybe—Old Mellers

Al Woods has been busting off the library, with around 60 scripts dug out of the ruins.

These Al may take with him to Hollywood this week, although it's maybe. Out where they run celluloid through sieves and "East Lynne" a money picture, they are yowling for the old timers in dramas and mellerdramas.

That's where Al used to live, where they made them. He's thinking of hot footing to the west while they are hot for his stuff and have the sugar to pay off on the spot.

1 Cast Bonded, 1 Waives

Cast of "The Long Chance," crook meller, by Stanley Whitman, rehearsing for J. H. Casanave, has waived bond. Piece, formerly titled "The Rap," opens March 9 in Atlantic City and has been pencilled into Brandt's Jamaica for March 16.

Whitman wrote and produced "These Frantic Moderns" earlier this season. It folded out of town.

Bond for "Accidentally Yours," rehearsing for Bowden and Lovett was posted at Equity Monday (2).

2d Cut Rate Play

For the second time this season a flop show has been sustained by using bargain price coupons. "Stepping Sisters" ran on cut rates. Its successor is "In the Best of Families," bargaining at the Bijou, New York.

German Acts Obliged to Cut for Mgrs.; Small Turns Blame Parenna

Berlin, Feb. 21.

Alarm in the International Artists' Club. Depression has entailed reductions in salaries, for variety acts. Prominent artists were forced to cut salaries as much as 60%.

The smaller artists had hoped that through the Parenna, the government agency, their position would have been improved. They were of the opinion the reason for so little work was because they were not able to pay enough graft to the agents. Now not even Parenna can find work for the small artists if the managers do not like their act. Many of the smaller artists do not realize this and rage against the Parenna, as they formerly did against the agents.

This is expressed at the weekly meeting of the Artists' Club. At the Berlin meeting last week the request was made that a public meeting be called, at which the press and the public officials are to be present, and at which the Parenna is to be discussed. The president of the Club detoured the resolution. At this week's meeting he did not put in his appearance, but was represented by Dr. Treitel, lawyer, who informed the artists that it would be very rash to dissolve Parenna.

VAUDE LOSING OUT BY ENGLISH EXPERIMENT

London, March 3.

Hippodrome, Liverpool, one of General Theatres' vaudeville strongholds, going talker. Theatre will serve as experiment and if successful others will follow with new policy.

Likelihood by end of year six of 13 G. T. houses will be talkers, and more if adaptable.

General Theatres is subsidiary of Gaumont British.

"Elms" Opens in London To Warm Impression

London, March 3.

Although unequivocally banned for public performance in London, "Desire Under the Elms" opened at the Gate theatre. Critics were impressed by the writing and acting, and audience responded very warmly.

"Money, Money," an adaptation of Chiarelli's Italian comedy, also opened at the Royalty. Play is unoriginal, but has a good idea. Carelessly worked out and badly acted. Unlikely to stick.

"The Venetian" moved into the Little theatre. It's a mediaeval Italian drama and has a good story told in modern English. Realistic acting makes it interesting.

Well acted and received, it may have a moderate run.

Miller Buying Plays

Paris, March 3.

Gilbert Miller is here buying a flock of plays. Among those he has announced are "Payment Differed," by A. Peters, current in London; Alfred Savoir's "Bluebeard's Last Wife," current in Berlin, and "Gold Watch," a Hungarian play written by Erno Szep.

He intends to use "Payment Differed" for Charles Loughton.

Miller has abandoned options he held on "Petite Catherine" and "Cote d'Azur" (Riviera), both of French origin.

"Smiles" in London

London, March 3.

"Smiles," the Ziegfeld floppo, will be tried out in London by Joe Sachs, with production starting immediately.

Edith Day will star in the Adele Astaire role.

Henry Ainley Out

London, March 3.

Henry Ainley was stricken with larygnitis and had to retire from the "Hamlet" revival at the Haymarket. Had opened in the play the night before.

Part will be played starting tonight by Godfrey Tearle.

PRICES OF NAMES

MacCormack Quoted at $5,000—Meaning Per Performance

London, Feb. 23.

Owing to acute shortage of headliners the Palladium has been scouring the concert field.

They approached Lionel Powell, the concert agent, and began flirting with names. The first two asked for were John MacCormack and Galli Curci. MacCormack was quoted at $5,000 per. and Curci's at $3,750 per. The Palladium booker asked what per meant. He was told per performance.

MORE TRIPPERS, FEWER TRADERS SEE ENGLAND

London, Feb. 23.

Increase of tourist traffic coming into Great Britain was recorded during 1930, according to official statistics, with decrease of business visitors.

Decline on business was 5,063, increase on tourists and holiday makers 7,474.

The last three months of the year were the worst, showing a general decline on all classes of visitors.

Net decline on all incomers was 2,662; 439,419 people visited the country in 1928, 457,414 in 1929, and 454,752 last year.

Details from the Home Office of the statistics relating to visiting nationalities are not yet available.

PALLADIUMN'S BIG BIZ, WITH 9 VAUDE ACTS

London, March 3.

Palladium has an average quality bill of nine acts this week, instead of the usual 11. Gracie Fields headlining with new acts including Aleme and Evans and Scott Sanders. Sanders, besides doing an act of his own, does an m.c. House is playing to big business.

At the Coliseum is the Anna Pavlowa ballet. Splendidly received opening night. Nancie Lovat and Michael Cole, from musical comedy, didn't fare well with the matinee crowd. Business fair.

Thunis Expelled From Hague; 'Frame' Suspected

The Hague, Feb. 26.

Dutch musical-comedy star, Willy Thunis, who had splendid engagements in Saxony and in Dresden, as popular as Tauber in Berlin, has been expelled from Saxony.

This was done under the pretext he had insulted the Germans, as a stagehand accused him of having said in the wings, "Those German pigs." Thunis denies the charge, stating his father was a German by birth.

The Dutch Embassy in Berlin has taken up this case, which looks like a frame to get Thunis out and to let a German have his job.

The papers in Holland point to the fact that many foreign artists are received hospitably in Holland and that such measures in Germany might be followed by counter-measures in Holland.

"Dishonorable" and All-Am. Cast in London

London, March 3.

"Strictly Dishonorable" is to open at the Phoenix March 10.

Play will be put on with an all-American cast.

"Calf Love" Soft

London, March 3.

"Calf Love" opened at the Players theatre. It's from the novel by the same name written by Vernon Bartlett.

Has no commercial possibilities and looks to be in for very short run.

1 Wk. for "Sister"

London, March 3.

"My Sister and I" closed Saturday (28) after a single week at the Shaftesbury.

"CIRCLE" REVIVED

10-Year Old Maughan Play Sounds Like New

London, March 3.

Revival of Somerset Maughan's "The Circle" opened yesterday (2), at the Vaudeville and got a more brilliant reception than most premieres do these days. Play had a limited run when first produced 10 years ago. Now seems as if written yesterday.

Brilliantly acted and has the reputation around town of being the best play written by Maughan. Advance ticket sale looks like promising the revival will easily outdistance the original presentation.

BUTT LEAVING DRURY LANE

London, March 3.

Alfred Butt is out as manager-director of the Drury Lane as soon as "Song of the Drum" finishes its run. Many rumors about this both ways, but Butt's departure now seems certain. No successor has been named.

"Song of the Drum" is not holding up, with the agencies holding buys on it losing heavily. Buys are said to total $1,750 nightly.

Butt holds the English rights for "Victoria and Her Hussars," German musical. He may produce it on his own as soon as free.

Ballroom Dancers Quit Each Other and Stage

Paris, Feb. 20.

Florence Walton and Leo Leiterim got a divorce in Paris.

They once formed a ballroom dancing team. Miss Walton's other partners were the late Maurice and Georges Carpentier.

Both dancers have quit the stage.

'CHINESE GIRL' MELLER THRILLING BUDAPEST

By E. P. JACOBI

Budapest, Feb. 18.

"The Chinese Girl" is by Melchior Lengyel, who had a world success with "Typhoon," his play about a Japanese in Europe, 20 years ago. This time he has hit upon another interesting Asiatic subject. His central figure is a wealthy Chinese merchant who spends a fortune in supporting an independent army and a vast organization in the service of the sacred national cause. In point of fact it is merely a speculation. Worthy Lu-Wang-Ko is ready to betray the cause and sell the army to the highest bidder, in this case, the Soviets. Incidentally, he kidnaps Yao-Liu, modern Chinese girl whose education in Europe he has paid for, so she can be a doctor and thus serve The Cause. But Liu has gone European and loves the German doctor who follows her to Peking.

Fortunately the Great Secret Council discovers Lu-Wang-Ko's treachery in time. A bullet finishes him, the sufferings of Yao-Liu and the four-act play in a dramatic finale.

Critics abuse "The Chinese Girl," at the National theatre, as a thriller and compare it with a screen drama, but the public is only too glad to be thrilled. Contrast of ancient and modern Asia, the setting and characters and the figure of the Chinese blackguard who poses as a national hero, the modern Asiatic adventurer on a large scale, is intensively interesting and ought to assure the play's international success.

Screen possibilities are unusually good. Settings are particularly suggestive: First act in a super-hygienic Berlin sanatorium; second, at the Germany Embassy in Peking; third, in Lu-Wang-Ko's business-like yet Chinese office; fourth, festive meal in his banqueting hall of more-than-Oriental-splendour.

On the whole, a very striking and effective piece of stagecraft.

Round the Square

(Continued from page 55)

not mean so much as being a performer in her club. It may lead to fame and fortune. Some inexperienced kids rush in at these persuasions and think the whole thing is great, but any girls who have had any experience are inclined to ignore such statements.

Most of the girls on Broadway these days have had the "marry a millionaire" bubble pricked for them. They no longer believe this myth. They say that the only men with money they are likely to meet or who will fall for them are racketeers.

Origination of "McCoy"

"McCoy" as a slang term to denote genuineness, mostly of liquor in these bootlegging times, originated some years ago.

One of the first handlers of booze over here after prohibition was a firm with which a man named McCoy was associated. McCoy, no longer in this country, imported his liquor and became known as only handling the best and untouched brands.

From that arose a salesman's argument when making a sale, to say, "That's McCoy's," which conveyed to the trade it was pure.

From that to the current slang phrase, "It's the McCoy."

Told Helen Morgan Not to Gamble

When Helen Morgan opened as the main entertainer at the Hollywood Country Club in Florida, with the club having a gambling adjunct, Helen played roulette. It cost her $500.

Mike Fritzl, manager of the club, heard about it. He returned to her the $500 lost and gave Helen some good advice on gambling, at least in the Hollywood, where the wheels are intended only for guests.

Hospital Operated Like Hotel

Noted physicians to the number of 185 are the patrons of the Doctors' Hospital, an institution on East End avenue, New York, that is operated on a hotel formula. Everything about the hospital from the entrance to the service, is more remindful of a mid-town hotel than a home for the ill.

Upon entering the rotunda it suggests the hotel, with a "room clerk" instead of Information to give the number of a patient's room. Room numbers are on the usual hotel room rack. Attendants also convey the hotel impression.

There is 24-hour food service. On the upper floors of the hospital are special rooms and suites allotted members of patients' families who may wish to live in the same building during their relatives' convalescence.

The Doctors' Hospital has been open one year. For the first six months it is said to have gone into the red at the rate of $4,000 weekly, but is now reported upon a profitable basis. It takes up the entire block front at 87-88th streets.

A Tough Touch for "Caesar"

Two score detectives of the West 47th street bureau were planning to round up gorillas who make their Mecca in the speakeasies off Broadway.

The door of their office opened. A young lad poked in his head. All chorused, "Step in." He did and was invited to a chair by Sergeant Jim Donnelly.

The boy waved the invitation aside. He began to whisper into Donnelly's ear and this is what he said.

"I have 35 cents. My chum is downstairs waiting for me. We want to see the picture, "Little Caesar." My friend is broke. Can you loan my friend 35 cents?" said the courageous boy.

Donnelly fainted. The soft spoken lad fled.

BERLIN LEGITS SLASH PRICES

Berlin, Feb. 21.

During the last few weeks the Berlin legit stages have reduced prices. Decrease made an impression on the public, although up to now the cut price system offered an opportunity of obtaining tickets at rates far below the box office prices. Every time a theatre reduces scale it is loudly praised by the Berlin newspapers.

The Admiralspalast, in difficulties, was the first to reduce and then the Aufricht theatres. Klein theatres have announced its cheapest seat at 12 cents. Kroll Oper has reduced its cheapest seats, and the other theatres will be forced to follow.

If cut-price tickets are going to vanish from the public viewpoint this new development is welcome.

Most theatre owners intend to reduce, but this can only be effected when all contracts now in force have expired.

Hardly one of the contracts stipulating star salaries, which expired during the last few weeks, has been renewed at the same salary.

STRAUSS THEATRE IN VIENNA GOES BROKE

Vienna, March 3.

Johann Strauss theatre, ranking second among Vienna's many operetta theatres, had to call things off last week because of money troubles. Director Erich Mueller, who for many years has put on operettas here, sent out the notice last week asking creditors to figure out some arrangement.

Probability is that the theatre will be reopened next season as a picture house.

ROYE AND MAYE LEAVE PARIS SHOW FOR HOME

Paris, March 3.

Harry Roye and Billy Maye, American act, gave Harry Carson, local agent, trouble when they jumped a contract with the Moulin Rouge and sailed on the "Rochambeau" for America. They were to open in the new Moulin Rouge revue March 6.

Roye and Maye left the show to accept an RKO offer of 32 weeks at $750. They were to receive $350 from the Moulin Rouge.

Protest Discrimination

London, March 3.

Variety Artists' Federation called a special meeting for February 27, at which it was decided to send a delegation to the Home Secretary, demanding equality of treatment with theatres regarding Sunday openings.

V.A.F. objects to the problem being settled by local option, as is the suggested solution.

Feeling is that local option would naturally favor pictures against vaude actors, since films are more powerful.

Saving a Crew Maybe On Marathon Play

London, March 3.

Rehearsals are being held to revise the system of presenting "Strange Interlude," object being to cut the script sufficiently to open the performance at 7:30 and play it without a break. Object is to avoid maintaining two stage crews.

It is hoped that the new plan may encourage business by making it more convenient for theatregoers.

"Etienne" Ending Run

London, March 3.

"Etienne," French play, closed at the Saint James, Saturday (28), after a good run. Gilbert Miller owns the American rights.

"Who Goes Next," now playing to mild b. o. at the New theatre, will move to the Wales March 9.

"Souris" at Cambridge

London, March 3.

Palieff's "Chauve Souris" is booked into the Cambridge for March 20.

SKIT PLAYED IN STAGE BOX TO MINIMIZE CREW

San Francisco, March 3.

Kolb and Dill's musical interlude, billed as "The Miami Boys and 1931 Girls" and presented as a special attraction with their "Apron Strings" production, was shunted off the stage at the Geary theatre here following the opening performance because of stage hands' union demands.

"Apron Strings" is a one set show. In order to keep the musical feature entirely separate from the stage comedy the comics were utilizing a special drop which was lowered between second and third acts. This was necessary because Kolb and Dill's contract for production rights to "Apron Strings" stipulated show must be played as written, with no changes and no interpolation of musical numbers.

Because of the special drop the stage hands' union classified the production as a two set show and compelled Kolb and Dill to add three men to their stage crew. Kolb burned over this demand and second night had a piano moved into one of the boxes in the theatre. Now the Miami Boys and 1931 Girls, sixteen in all, do their stuff there. No extra hands are on the payroll back stage.

General opinion is that the musical interlude is like a fifth wheel to a wagon. In reviewing the show none of the first string critics gave it as much as a paragraph. They went into a rave, however, over "Apron Strings."

Leslie's Novelty Show

Lew Leslie has a new idea in colored shows and is said to have secured Shubert backing for his forthcoming "Black Rhapsody." The entertainment is described as akin to a concert program.

Valaida's band has been imported for "Rhapsody." Each number will have a pantomimic story, which will include what is described as Negro rhythm dancing. No settings nor extra stage hands, entire show being given with eyes.

"Like Me" Paid Off

"So Like Me," a play tried out by Richard Herndon, stopped after two days in Providence last week.

Show was written by Van Zo Post. Cast was paid off this week through Equity, where a protective bond was cashed.

Cast of "Paging Danger" by Clare Carvahlo and Leighton Osmun, which folded Saturday (28) after four performances at the Booth, were paid off with a cash bond at Equity. Staten & McKay, new indies, produced the show as their first. Show drew a critical panning.

S. & McK. are now readying "The Merry Go Round," by Arthur Hoerl, as their second.

Arbitrate by Writ

Henry White has filed suit in the Supreme Court to compel You Don't Say, Inc., to arbitrate over sums alleged to be due him as royalties under a contract made Dec. 23, 1929, by which he leased the defendant a certain dramatic work.

He contends that he has performed his part of the agreement, but that the defendant refused to pay him or to name an arbitrator to represent it. He has named Harry Delf.

Coast Stock Rivalry

Hollywood, March 3.

Although dramatic stock at the Savoy, San Diego, has added vaude for a buildup, there is still an idea the city can use more stock.

Morton Lloyd is in Hollywood picking people for a troupe to go into the Ramona, a small picture house, in which a stage is being installed.

Back to Denver

Denver, March 3.

Joseph Crehan, comedian and J. Arthur Young, character man, with the Elitch stock last season, have been re-engaged for this summer.

Both are now in St. Louis under Jack Hayden, who will also return to Elitch's this year.

Leading Ladies Scarce

Harder and harder to secure leading ladies for legit in New York. Difficult to understand, in view of the bad legit season, but at least half of the producers on Broadway have had a time finding femme leads. Latest to feel the lack is the Ray-Minor Corp., with a play all cast and ready to go into rehearsal, but everything delayed while a search was made for a lead. Another was Crosby Gaige's "House Beautiful." Play was cast two weeks before a leading lady could be found. Most frequent explanation is the pictures have the possibilities tied up for film work.

'Nephew' Almost Resumed, But Not Quite Enough Cash

"Venetian Glass Nephew," which closed Saturday (28) after one week, nearly resumed at the Vanderbilt Monday (2). Attraction advised house it would stop, then requested Monday's ticket sale be resumed on the promise to guarantee the theatre for this week. Not enough cash was forthcoming, however, and Lyle D. Andrews definitely called off the engagement.

"Nephew" was a miniature operetta which was accorded fair notices but got little cash. Players were not paid at the close although they have been promised salary payment this week by Walter Greenough who presented the show. Greenough represents a group known as the Theatre Assembly, which flopped with various tries both last season and this.

Return Fare Limit in Boston Coast Award

Arbiters on claim brought against David Belasco, producer, by Pernice Burnay, actress, have decided in favor of Miss Burnay. Award gives Miss Burnay transportation costs from Boston to Los Angeles.

Claim was based on the clause in standard contract calling for the return of players to the point of engagement should a show close away from that point. Miss Burnay was hired on the coast for "It's a Wise Child" which closed in Boston.

Management contended that Miss Burnay had waived the return clause in her contract, but due to the absence of okaying initials, arbiters claimed no evidence substantiated the management's claim.

Serlin's Venture

Oscar Serlin, venturing on his own as an indie producer, has acquired "The Singer of His Sorrow," German play by Ossip Dymów. He will produce it next season.

Serlin, formerly a co-producer with Marion Gerin, now with Paramount, has lined up a production staff including Merlin Taylor, Ira Ashley and Lillian Manley. Taylor and Ashley are from Alexander McKaig and Chester Erskin, respectively.

B'way Stocks Start

Stock on Broadway, as projected by Jules Leventhal at the Waldorf on 50th street, played its first full week to a gross reported between $4,000 and $5,000. "American Tragedy," which opened, is being continued.

Leventhal, who has leased the Waldorf for a year, has distributed 10,000 50c. coupons. These and cut rates are about the total sales so far.

Wendelschaefer's Affair

Providence, March 3.

Night of March 14 an elaborate entertainment will be given for Col. Felix R. Wendelschaefer, manager of the Providence opera house for 40 years.

Wendelschaefer is quitting the show biz as his house is to be razed shortly.

Thatcher's Stock

Hartford, March 3.

Dramatic stock opens April 6 in the Fox-Palace theatre, under James Thatcher.

ERLANGERS' PROJECT OF PRODUCING ON COAST

A series of legit productions on the coast is being planned by the Erlangers. Interviews were held by them last week with several indie producers, one of whom will probably be sent to Los Angeles in a week to start the wheels moving.

According to the tentative plan the Erlangers think there is money to be made in California by putting on Broadway hits. Almost as soon as a show clicks in the East they hope to acquire the coast rights and put on a replica. Cast and entire production will be arranged there, the idea being that it is cheaper to produce there than in New York.

Idea is not to make it a stock company proposition, but to hire a new cast for each play. While plays can't be put on there for long runs, the Erlanger hope is that enough business can be gotten to make the idea pay.

8 Shows Going Out

Eight more shows off Broadway's list and maybe more by Saturday. Among the listed closings is one hit, one moderate success, and a revival. Balance are flops.

"Elizabeth the Queen," presented by the Theatre Guild, goes to the road from the Beck after an engagement of 18 weeks, which started at the Guild. Latter house pace was around $18,000, but grosses of $22,000 have been drawn at the Beck and date could have been indefinite.

ELIZABETH THE QUEEN
Opened Nov. 3. "Truly stirring costume piece," Gabriel (American). "High voltaged and exciting evening," Brown (Post). "Spirited stuff," Mantle (News).
"Variety" (Ibee): "Chances against a run after the subscribers are taken care of."

"Petticoat Influence," presented by Gilbert Miller, tours from the Lyceum where it recently moved from the Empire. Was bettering $11,000 at latter house, but started slipping when switched. Last week about $8,000.

PETTICOAT INFLUENCE
Opened Dec. 15. "Miss Hayes will be available for a better part in the quite early spring," Mantle (News). "Extremely entertaining," Seldes (Graphic). "Entertaining comedy," Darnton (Eve. World).
"Variety" (Ibee): "Appeal is distinctly to class patronage."

"The Venetian Glass Nephew" stopped at the Vanderbilt after one week, although its notices were fairly good. Walter Greenough presented it. Got about $3,000. Monday it was planned to continue but expected house guarantee was not posted.

VENETIAN GLASS NEPHEW
Opened Feb. 24. "Not certain of commercial triumph," Garland (Telegram). "Welcome novelty," Ruhl (Her-Trib). "Somebody has still to learn that Venetian glass will not just bounce if pitched from the roof-top," Gabriel (American).
"Variety" (Ibee): "As a Broadway possibility it is a bust."

"Paging Danger," another independent show, opened Thursday of last week at the Booth, was severely panned and stopped Saturday. Nearly a record this season.

PAGING DANGER
Opened Feb. 26. "How can such plays reach production?" Mantle (News). "Anything is possible in Gotham," Atkinson (Times). "Another joke on the playgoers," Anderson (Journal).
"Heigh-ho, ho-hum," Lockridge (Sun).

"She Lived Next to the Firehouse," presented at the Longacre by L. Lawrence Weber, dropped out last Saturday and took to the subway circuit. Two weeks. Would have closed in the first but cast went co-operative.

SHE LIVED NEXT TO THE FIREHOUSE
Opened Feb. 10. "A silly thing," Mantle (News). "Why doesn't somebody revive 'Ben-Hur'?" Waldorf (Post). "Well done and enjoyable and ought to make a go," W. A. U. (Journal).
"Variety" (Ibee): "Limited stay."

"Heat Wave," presented at the Fulton, was taken off last Saturday. Stratford Productions (Warners) presented it. Two weeks.

HEAT WAVE
Opened Feb. 17. "Worse plays appear on Broadway, but seldom are they duller," Mantle (News). "Pretty awful," very bad," Gabriel (American). Unanimous.
"Variety" (Ibee): "Without a chance."

"The Great Barrington," presented at the Avon by Oliver Bailey, closes tonight (4). Two weeks.

THE GREAT BARRINGTON
Opened Feb. 19. "Nothing much accomplished for the American drama," Atkinson (Times). "Heinously dull," Gabriel (American). "Silliest play of the season," Anderson (Journal).
"Variety" (Shan): "Hardly a b.o. prospect."

In addition the revival of "The Student Prince" ends at the Majestic this Saturday.

FUTURE PLAYS

Shows in Rehearsal

"Long Chance" (J. H. Casanave) Unity Hall.

"When Father Smiles" (George Wintz, Chicago) Erlanger.

"Iron Widow" (Lande & Milford) Fulton.

"Accidentally Yours" (Bowden & Lovett) Erlangers.

"Something Borrowed" (Ray Minor) Lyceum.

"Admirable Crichton" (Tyler & Erlanger revival) New Amsterdam.

"Grey Shadow" (E. S. Brown) Times Square.

"Miracle at Verdun" (Guild) Guild.

"Judge's Secretary" (Walter Newman) Little.

STOCKS LOSE GROUND

Total of 60 Running—Closings Out number New Starts

Dramatic stocks eased off a bit last week. Around 60 running.

A few new ones set for spring starts but not sufficient to offset the number scheduled to fold up within the fortnight.

Player Asks Pay For Late Start of "Gang"

Zelma O'Neal has filed claim with Equity for three weeks' salary against Green & Gensler on the basis of her contract for "The Gang's All Here," in which she is appearing at the Imperial.

She has a run of the play contract which stipulated the show would open late in December. The premiere being delayed until mid-January, Miss O'Neal seeks payment for the interval. Claim is for $4,800.

The managers countered that Miss O'Neal consented to the postponement. When she denied that, they asked the matter be arbitrated. Case will be heard this week.

Nameless Play Contest

Macon, Ga., March 3.

Following this week's presentation of "Other Peoples' Business" by the Peruchi Players at the Grand theatre, one more play will be given and the company will close its engagement March 14.

Next week's play will be a mystery written by Gerald Rowan and Fred Stone, members of the company. It will be called "The Play Without a Name" until the votes of the patrons determine its name. A prize has been offered for the name selected.

Lease of the theatre continues for several months and another type of entertainment is expected to follow the departure of the players. The company opened here with stock Nov. 10.

"Sulamith," Jewish musical, sung in Hungarian and produced by Stephan Toth.

Cast headed by Arnold Gabor and Maria Kondor, Hungarian actress. Company plays cooperatively.

"Conquest," by Paul Hervey Fox, which Lew Cantor is casting through the Jenie Jacobs office, starts rehearsals shortly. Jo Graham staging and Walter Woolf heading the cast.

"The Inside Story," by George Bryant, supposed to deal with murder of Arnold Rothstein, has been acquired by Benjamin David, new legit producer. "Story," a big production, was previously dropped by Herman Gantvoort on option expiration and also lost by Edward A. Blatt. David previously produced "An Affair of State."

"Ten o'Clock Town," by Henry Rosedale, will be produced in Chicago this summer by Shuberts and Ralph Kettering. Chic Sale will be starred.

"Milk White Skin" will be presented by George W. Lederer and J. Fred Womrath and is due in the Avon, New York, April 6. Play was adapted from the German "Mexican Gold," by Louise Carter. In the cast will be Mildred McCoy, Robert Fischer and Bernard Gorcey. Donald Brian is a possible lead also.

"Men Must Fight" is due for production by Sigourney Thayer. Latter was formerly associated silently with Alexander McKaig.

"Leave It to Steve," the next musical comedy to be produced by Schwab & Mandel, will have a limited chorus, but there will be about 15 specialty people in the cast. They will have minor parts, used in several scenes, the story having to do with a cruise around the world. Producers are holding auditions to pick the specialty people.

Kid Barred From Stage; Tots Found in Speaks

Springfield, Mass., March 3.

The State Department of Public Safety prohibited the appearance of 11-year-old Norman Williams as a member of the cast in "The House Beautiful" at the Court Square theatre. It is Channing Pollock's new play, presented by Crosby Gaige. An older boy was substituted for the juvenile roles.

Although the state law forbids the appearance on a theatre stage of a child under 15 years of age, they occasionally have been permitted to appear in special cases.

Almost simultaneously with the refusal to approve the boy's stage appearance, city police raiders found eight young children in one speakeasy, six each in two others, and in one place a seven-year-old girl apparently in charge of the sale of liquor.

'Night Birds' in German Running at Princess

Princess, legit on 39th street, opened Sunday (1) with German version of "Night Birds," (BIP). "Hai Tang," also BIP and first booked to open is held over indef.

Princess has been leased by Embe Corp. for two years. It will be managed by Michael Hoffman. Backers are Philadelphia real estate men. House is wired.

Henry Kaufman handling the publicity.

"Dracula's" Return

"Dracula," mystery chiller now playing Brandt's suburban legits, will be given a return Broadway booking shortly by O. E. Wee. Date at present unset, depending on bookings for the talker of the same name.

Piece was originally produced on Broadway by Horace Liveright. It has played 30 weeks of road time this season.

ENGLISH AUTHOR KILLED

London, Feb. 22.

John B. McCreery, aged 24, author of the play, "The Force of Circumstance," current at the Grafton, fell from a railway train and was killed Feb. 19.

Cause of the accident is unknown, but friends stated he had been nervous following a recent auto accident.

Plays Out of Town

MAKING MARY

Pittsburgh, Feb. 26.

Gordon and Lennox present a new musical comedy in two acts and 10 scenes. Book by Harold Orlob and Grace Johnson. Music by Orlob and Harold Lewis. Book directed by Edward C. Lilley. Dances and ensembles staged by John Boyle. At the Nixon, week of Feb. 23, at $3 top.

Soda Squirt.....Ralph Cook
A Nurse.....Winifred Seale
Jean.....Dorothy Goff
Archie.....Billy Taft
Phyllis.....Edith Davis
Chester.....Lou Parker
Sylvia Ashton.....Helen Patterson
Tiny.....Maynard Holmes
Dick.....Ken Harvey
Hal Gray.....Tom Monroe
Rah Rah.....Will Ahern
Mickey Finn.....Audrey Christie
Mary.....June Martell
Paddy Locke.....William Frawley
Bob Vale.....Bradley Cass
Arabella.....Helen Eley
The Dictators.....Hinsdale Lafour, William Magill, Jimmie Barber, Leonard Scott

In pictures this one would be a "quickie." It's a cheap show, weak in all departments, and hasn't much chance.

There isn't a name of any prominence in the cast, excepting Will Ahern and William Frawley, but neither of these fellows can carry a show alone, this show particularly. The bright spot in the production is the chorus, young, good-looking and energetic, and with a flock of difficult routines contrived by John Boyle. The kids work hard and courageously, but it's too bad they're wasted in such a feeble effort.

"Making Mary" is said to have been in rehearsal for five weeks prior to opening, and that may be so. Show is run off smoothly enough without the customary hitches usually found during opening performances, but there simply isn't anything to run off. It's supposed to be a collegiate musical, and the plot sounds like a book for the annual production of the Mask and Flask Club at good old Siwash.

The college drug store, it seems, sells booze under the name of "College Cologne," and everybody carries a flask until one P. A. D. Locke, suspected of being a prohibition agent, turns up. The villain tries to frame the leading man by placing a bottle of gin beneath his pillow, but the leading lady overhears the plot, removes the evidence and then is misunderstood by the boy friend who sees her playing up to the villain. She's only trying to get the bottle, of course, before he has a chance to hide it. Well, everything ends up okay and the prom goes on as originally intended when it is discovered that Mr. Locke isn't a dry agent at all, but just a thirsty fellow in search of a drink.

Scenes aren't scenes at all, but merely a succession of blackouts, handled just like blackouts and without any effort at book continuity. Curtains close in on a scene and half of the time stay that way until the setting is changed, and only occasionally is there something in "one" to span the interval or at least connect the story. And this is supposed to be a book show, not a revue.

Frawley stepped out of the cast of "She Lived Next Door to the Firehouse" after one week to do this show. He's a good comedian when given half the chance but here, as Paddy Locke, he's completely smothered. The same goes for Ahearn, the chief comedian, who has a chance to do a couple of dance specialties, but that's all. Audrey Christie, comedienne, works with him most of the time, but she, too, is wasted.

Juve leads played by Tom Monroe and June Martell, latter a newcomer and heralded in the advance stuff here as a musical comedy "find." That's overly-optimistic. She's just a sweet-looking kid with a fairly pleasant voice. Gets in a couple of impersonations of Lenore Ulric and Marlene Dietrich which don't register. Helen Patterson, as the vamp, sings nicely, dances well, has personality, and carries off whatever opportunity a bad part gives her. Edith Davis has a spot for a good toe-tap dance and then goes into a ballroom routine with Lou Parker in the finale while Dorothy Goff, formerly Miss Universe, merely walks in and out of the picture.

Score is uneventful, save for possibly one number, "You Know How to Say Lovely Things,' 'sung by Monroe and Miss Martell, and later Frawley and Miss Martell, but even its chances are pretty doubtful. The Dictators, male quartet, are on and off at frequent intervals, strengthening the vocal section, and the vocal section needs strengthening.

"Making Mary" just won't do. It's supposed to stay out another week, then move to New York. *Cohen.*

PARIS IN SPRING

Hollywood, Feb. 28.

Lillian Albertson and Louis O. Macloon production of Emmerich Kalman's Viennese operette in three acts, adapted and staged by Miss Albertson with American lyrics by John Mercer from the original German text of Julius Brammer and Alfred Grunwald; $2.50 top at the Hollywood Playhouse opening Feb. 26.

Paul Delacroix.....Perry Askam
Florimond Monteaux.....Charles Boyle
Henri Herve.....Harold Stanton
Ninon LeBouvier.....Janice Joyce
Violetta Cavallini.....June Sumner
Hans Pisquatschec.....Eddie Lambert
General "Bobo" Fouchere...Richard Powell
Parigi.....John Wagner
Baron Jacob De Rothschild..Harry Burgess
Charles Blume.....Milton Halperin
Jacques Gavrel.....Howard Nugent
Maurice.....George Harris

To one who saw "Das Veilchen vom Montmartre" in its original form in Vienna (at the Theatre-am-Wien, if memory serves), this production rates and reacts much more favorably than the foreign form. The Kalman operette, in truth, was disappointing, not alone to a wanderer, not overly familiar with the language, but to the Viennese themselves who, just about a year ago (in March or April) were much more favorably inclined to "Reklame" and "Die Wunder-Bar" and frankly voicing disappointment in Kalman's effusion.

But time somehow has lent a mellow familiarity to his airs which is probably the best answer to the more favorable reaction on the Macloon-Albertson American production.

While a more skillful libretto treatment would not have hurt, there is enough native charm to this romance of old Montmartre (in mid-19th century) to give it a chance ultimately on Broadway. That's what the producers are priming this for.

Although Lee Shubert at the time turned down all of the then current crop of Viennese things (including "Wunder-Bar," at first), there is said to be some sort of a Shubert understanding when and if the Macloons bring this to Broadway. Probably more on the theatre end than anything else.

That Lee wasn't so far wrong in being wary of this one is obvious. He was equally chary of "Wunder-Bar," which Jolson is now doing, and it was only on George Jessel's urgency (through the latter's collaboration with Shubert last spring abroad in buying up foreign pieces) that the brothers took that play on.

For "Paris in Spring" (although why the translated "Violet of Montmartre" wouldn't have been as satisfactory a title is not apparent) is a gamble either way one sees it. It's not especially in the contemporary tempo of things and yet its variance from the younger school of musical standards might be an asset.

It's of the old school of operettas. Depends on a Cinderella idea plus a little of Svengali and Trilby, much of the Quartier Latin hooey (now rather outmoded) and some effective choral warbling.

The principals have a yeoman job in vocalizing, especially Perry Askam, Janice Joyce and June Sumner, who handle the principal singing assignments.

Since the operetta's three weeks in San Francisco last fall it has undergone considerable recasting and tightening up. Most notable is the substitution of Eddie Lambert for Max Dill (Kolb and Dill), the new comic abandoning his Hebe dialect and huge goloshes, doing a very funny "Dutch" instead. He holds up the comedy strongly, embellishing a rather meagre libretto assignment by personal handling. His is one spot which could be written up.

Askam is the new male lead in place of Allan Prior. June Sumner is also said to be a more sympathetic substitute for Lilli Segrena, who created the street-singer role in the American production, but who was said to have nothing beyond voice. Miss Sumner has that plus a pleasing personality, which stands her in good stead as the wistful Cinderella who turns out to be of high birth.

Another nifty personal contribution was Richard Powell as the "chasing" Minister of Beaux Arts, whose double number with Miss Joyce of "Not Tonight, Josephine" tied things up. The Leonard Levinson interpolated lyric had lots to do with it also. The same wordsmith also did another lyric of "What Have I Done?" but not credited.

Kalman, it seems as one looks back, cannot write a bad tune. His score is melodious and tuneful, holding a quartet of strong numbers in "What Have I Done?" "The Moon Shines Down," "Until We Kiss" and "Josephine," with the rest of the score equally fetching in the true Viennese manner of graceful harmonics.

Cecil Jefferson Stewart, the maestro, is credited for the orchestrations. He also contributes an effective entr-acte specialty with his orchestra.

Production is the most pretentious the Macloons have ever essayed. They can't break under $10,500 and must do virtual capacity to get anywhere at the $2 and $2.50 scale (Saturday night), which is capable of giving them a $16,000 weekly gross. The demand already is most favorable and the piece will probably do sizeable business locally for this type of show. Their "Desert Song," with a $7,000 nut, was the most outstanding production heretofore attempted. *Abel.*

SO LIKE ME

Providence, March 3.

A new farce comedy in three acts, by Van Zo Post. Presented by Richard D. Herndon at the Providence Opera House Monday, Feb. 23. The cast:

Roy Gillies.....Wilton Lackaye, Jr.
Paul Worden.....John Bohn
Maggie O Shea.....Grace Van Auker
Cynthia Endicott.....Evelyn Galle
Polly Moroney.....Mabel A. Stilz
Mrs. Moroney.....Mabel Wright
Mr. Moroney.....John F. Morrissey
Truckman.....Harvey Sayers

This is the sort of a play that should go down in history, and for more than one reason. First, the piece was supposed to be the last

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Concerts

By Sallie

"Pelleas et Melisande" was sung for the first time at the Met. A lyric drama in five acts and 13 scenes, with the same all-stars as last season.

Lucrezia Bori did Melisande and looked it. Her voice is steadily, if possible, improving. Ellen Dalossy as Little Yniold, the boy, sang her first performance of the season. Her dramatic ability is high and her fresh lyric soprano has a range so even that she is not only an eye-feast but an ear-tonic. She was in purple satin knickers and green brocade blouse, wearing a blonde wig.

Opera was in French and the book by Maurice Maeterlinck, which sets it in the "dream" class.

Phoebe Hall on the Way

Another debutante pianist, Phoebe Hall, before a friendly audience in Steinway Hall, has an ambitious program.

It included groups by Chopin and Liszt, a little of Rachmaninoff and Debussy.

Miss Hall's efforts are honest and seem rightly directed. Her technical equipment is still a bit indefinite, but she's on the way.

San Juan's Pianist

Jose Figueroa, violinist from Porto Rico, played in Steinway Hall, following one previous recital here at the Roerich Museum. He is the eldest of eight sons and daughters of a musical family in San Juan, and was brought to the attention of Henry Ern, Swiss musician, who undertook the boy's education.

Figueroa has achieved high honors at the Conservatory of Madrid. He can be classed as a romantic artist. The house applauded his playing of Bach and Mendelssohn's Concerto and several arrangements by Kreisler.

Morbid Italian Talker

"La Regina di Sparta," in Italian, is at the Fifth Avenue Playhouse, the story of Helen of Troy. It's a picture overflowing with tragedies and morbidness.

While a talker, the cast does not talk. The same monotonous voice is heard throughout.

Empires are overthrown, a great civilization is nearly wrecked, all on account of the beautiful Helen, played well by Miss Escrata. She is a cameo in long flowing gowns, figured and plain, always using a helmet effect as headdress.

Mob scenes are terrific, but the serious vein of this picture may have accounted for the attendance.

Lily Pons' Assets

Public attention is often revived with a new singer. Lily Pons as Rosina in "The Barber of Seville" proved this by singing to capacity at the Met.

Her brilliant coloratura has caught the public, plus personal charm and youth. Miss Pons' performance again aroused almost hysterical enthusiasm.

Tokatyan, De Luca, Pinza and Malatesta assumed their same roles.

Girl of Promise

A young American pianist, Nella Miller, made her first professional appearance here last year. She returned in a recital at the Town Hall, to confirm the impression that she owns real musical gifts and interpretive insight.

Her program included Brahms' Sonata in F Minor and short pieces by Ravel, Saint-Saens and Chopin.

Miss Miller wore a simple pink frock.

Toscannini's Reception

Toscannini's return to conduct the Philharmonic Symphony Society at Carnegie Hall brought a delightful program. He conducted with inspiring fervor. Applause seemed to take on the appearance of a demonstration and Toscanini was compelled to take more than his usual one bow.

He always conducts without the musical score. The tiers of boxes were well filled with society in formal dress.

Rapee's Sunday A. M. Music

The Symphony Orchestra of 200 Musicians gave their eighth "Dollar Concert" at the Roxy Sunday morning (1). Erno Rapee conducting.

The Symphony No. 1 in C Major, Op. 21, by Beethoven was played to much applause. Mischa Levitzki, soloist. He is an inspiring performer. After Liszt's Concerto No. 1, Eb Major, he was forced to give two encores. Mr. Levitzki is sailing for a ten months' tour of Australia.

A crowded house on a rainy morning is the answer to the demand and appreciation of this good music.

Met Operatic Evening

The operatic concert on Sunday evening at the Met had a large variety of the company's artists. Final scene of "Il Trovatore" was sung by Elda Vettori, in a beautiful black velvet decollete cut to waist in back and high front.

Julia Claussen wore an attractive white chiffon waist of brilliants with a long flowing skirt of white chiffon.

In the Duet of Gilda and Rigoletto, Lily Pons and Mario Basiola, Miss Pons wears one of the most fetching gowns seen on the concert stage this season. It was of orange and pale yellow, Spanish effect, the waist reaching far below the hips, with the skirt full and bordered with a deep orange, orange satin pumps with rhinestone buckles and a wrap of white velvet with sable collar.

Entire program was one of the most interesting of the season.

Pelletier directed.

Ganz' Sparkle

Rudolph Ganz returned to Carnegie hall in a recital of piano music. It opened with the Bach-Busoni "Chaconne," and included the Liszt arrangement of Paganini's "La Chasse" and "La Campanella." He also did some Liszt, Chopin and Haydn as well of Debussy's preludes.

The choice of Ganz' program and the interpretation of the works he played met with approval.

Spiritually or emotionally Ganz plays with much sparkle and excellent technique.

Plays on Broadway

A WOMAN DENIED

Drama in three acts presented at the Ritz Feb. 25 by Jimmie Cooper; adapted from the Italian of Gennaro Mario Curci by Jean Bart; Mary Nash starred; staged by Lee Elmore.

Paolo Vanni.....McKay Morris
Sandro.....Donald Douglas
Lina.....Genevieve Belasco
Lewis.....Horace Sinclair
Don Carlos von Weigand.....Jules Epailly
Barbara.....Mary Nash
Gomez.....Donald Kirke
Riccardo Vanni.....Herbert Braggiotti

Last act develops some interest. Had first two acts been anywhere near as good, show might have had a chance, but climax was reached haltingly and unexcitingly. General impression negative.

Jimmie Cooper is the presenter. He produced a couple of fair mystery plays heretofore, "Woman Denied" being his first try with name players and serious drama. Mary Nash, starred, is, however, a debatable choice for the Barbara of the play, and that goes for McKay Morris, her chief support.

It is from the Italian. Paolo Vanni has come to Paris and is a famous painter, but he had tough times at first. Comes Barbara, a woman of indistinct background. She had clung to him in the rain, and he had taken the drunken wanton to his attic, where she dropped asleep before the fire.

Paolo's inspiration was the girl. Working throughout the night, he had painted "Drunkenness," which brought him fame. Two years Barbara has lived in the studio, and the author has it that they were never intimate, Paolo having a wife and child back in Italy. Despite his aloofness, Barbara is mad about him, whom she regards as her one chance for happiness. When his brother Riccardi comes to urge his return home, she starts on the make for him as her method of defense.

A twist that seems wrong stages an affair between Barbara and Sandro, a young man model from the country. She is weeping over a temperamental repulse from Paolo, when the youth comes to her

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Holiday Helped Legits Last Week, But Income Tax Worry Stand Off

Last week's legit business held up well with a holiday start (Washington's Birthday), takings then balancing the expected decline affecting most of Broadway thereafter. Early this week the further slump was indicative of the weakness that is seasonal the first two weeks of March, when federal income taxes engross attention. This particular season will probably be worse than usual, with taxes up this year.

Standing out in the grosses of last week was the strength of the non-musical hits, which with the aid of extra matinees drew abnormal money. "Grand Hotel" bettered $31,500; "Private Lives" got $27,000; "Barretts of Wimpole Street" went to $24,000. This trio topped that division by considerable margins. Others about maintained the previous pace but also played nine performances. "Once in a Lifetime" about $21,000; "Tomorrow and Tomorrow," up to $19,500; "Elizabeth" held to a big $22,000; "Tonight or Never" moved above $18,000.

None of the musicals attempted an extra performance and several slipped under the previous week. "New Yorkers" approximated $38,000 but showed weakness; "Girl Crazy" as strong as any at $30,000; "Three's a Crowd" eased off to about $25,500; "Fine and Dandy," $24,000; "Sweet and Low" and "You Said It," $23,000 or a bit less; "Gang's All Here" struggled to beat $20,000 and is doubtful.

The new shows are anything but a help. Nearly every entrant in the past three weeks is a positive or indicated flop. Last week's trio is of that rating. "Paging Danger" opened and quit at the Booth; "The Venetian Glass Nephew" ditto at the Vanderbilt; little hope for "A Woman Denied" at the Ritz and less so for this week's initial premiere, "Greater Love," at the Liberty.

Other shows out: "She Lived Next to the Firehouse," Longacre, which gets "Napi" next week; "Petticoat Influence," Lyceum, which goes dark; "Elizabeth the Queen," Beck (soon to get "Miracle at Verdun"); "Heat Wave," Fulton, dark; "The Great Barrington," Avon, dark and revival of "The Student Prince" to be followed next week at the Majestic by a repeat of "Simple Simon." Definite additions to next week's new show card are a revival of "The Admirable Crichton," New Amsterdam, and "House Beautiful," Apollo.

Estimates Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (4th week) (M-1,118-$5.50). Got capacity Washington's Birthday matinee, but eased off thereafter and dipped under pace of first full week; $25,500.

"As Husbands Go," Golden (1st week) (C-900-$3). Presented by John Golden; written by Rachel Crothers; opens Thursday (5).

"As You Desire Me," Maxine Elliott (6th week) (D-924-$3). Reported picking up, but grosses have been moderate at best; over $8,000 claimed.

"Barretts of Wimpole Street," Empire (4th week) (C-1,099-$3.85). Aimed for a clean-up with grosses biggest house has had in years; last week $24,000 in nine performances.

"Doctor X," Hudson (4th week) (D-1,094-$3). Mystery play announced to move but remained here; business about the same at $8,000; must improve to stay.

"Elizabeth the Queen," Beck (18th week) (CD-1,189-$3). Final week; closing strongly and no doubt it could stick through spring; better than $22,000; dark one week, then "Miracle at Verdun."

"Fine and Dandy," Erlanger's (24th week) (M-1,531-$5.50). Expected to last out the season; early musical hit off like others but satisfactory at $24,000.

"Five Star Final," Cort (10th week) (CD-1,043-$3.85). No extra performance last week; strong start accounted for gross holding to $12,500 or better; making fair money.

"Grand Hotel," National (18th week) (CD-1,164-$4.40). Three matinees last week and with holiday prices dramatic leader went well over $31,500.

"Gang's All Here," Imperial (3d week) (R-1,446-$5.50). Performance much improved over opening; some chance to stick; using some cut rates; $21,000 gross last week; operating costs cut.

"Girl Crazy," Alvin (21st week) (M-1,387-$5.50). All musical held to eight performances; strong start evened up for post-holiday slack; over $3,000 claimed.

"Greater Love," Liberty (1st week) (CD-1,202-$3). Presented independently; written by Bruce Spaulding and Anthony Baird, with Mary Hay; opened Monday.

"Greeks Had a Name for It," Harris (24th week) (C-1,060-$3). Good for another six weeks or so; Chicago listed to get show in May; business still profitable at about $11,000.

"Green Grow the Lilacs," Guild (6th week) (CD-914-$3). Expected to stick until Easter and perhaps longer; business over $15,000.

"Green Pastures," Mansfield (54th week) (CD-1,050-$3.85). Run leader looks set to run out season with takings last week again nearly $17,500; extra matinee counted.

"Heat Wave," Fulton. Taken off Saturday as expected; two weeks; house dark until Easter.

"In the Best of Families," Bijou (5th week) (C-605-$3). Co-operative farce cut rating but getting by with indicated pace of $4,000.

"Meet My Sister," Shubert (10th week) (M-1,395-$5.50). Pace is quite moderate considering scale, but show making something at approximately $13,000.

"Oh Promise Me," Royale (15th week) (C-1,118-$3.85). Figured around $8,000 again; may better even break; about one month more.

"On the Spot," Forrest (19th week) (D-1,015-$3). Down around $7,000; with house and show same management probably makes small profit at figure.

"Once in a Lifetime," Music Box (24th week) (D-1,015-$3). Little change here; holiday trade nearly balanced mid-week dip; comedy hit got around $21,000.

"Paging Danger," Booth. Opened Thursday last week; badly panned and taken off Saturday.

"Petticoat Influence," Lyceum (12th week) (C-957-$3.85). Final week; goes on tour; moderate success which held up at Empire, then slipped under $8,000 here.

"Philip Goes Forth," Biltmore (8th week) (CD-1,057-$3.85). Sticking for some reason, although business failed to pick up; parties helped bettering $6,000 last week.

"Private Lives," Times Square (6th week) (CD-1,157-$3.85). Doing smash business with standees in all performances; last week with an added matinee the take was $27,000.

"Privilege Car," 48th St. (1st week) (D-969-$3). Presented independently (Saul Abraham and William Fields); written by Willard Keefe and William Foran; opened Tuesday.

"She Lived Next to Firehouse," Longacre, closed here Saturday; three weeks; went to subway circuit; house may get "Napi" next week.

"Sweet and Low," 44th St. (16th week) (R-1,323-$5.50). Musical with moderate operating cost; makes money at $20,000; several thousand more last week.

"The Great Barrington," Avon (C-830-$3). Closes tonight (4); played two weeks; house dark.

"The New Yorkers," Broadway (13th week) (R-2,000-$5.50). Got excellent start on holiday; like other musicals that made up for sharp mid-week dip; $40,000 estimated.

"The Truth Game," Ethel Barrymore (11th week) (C-1,090-$3.85). Moderate money for this English comedy; players the draw rather than play; about $9,000.

"The Vinegar Tree," Playhouse (16th week) (C-968-$3.85). Eased off a bit, but with extra matinee last week the gross claimed to have topped $15,000.

"Tomorrow and Tomorrow," Henry Miller's (8th week) (D-946-$3.85). Played nine performances last week and went to new high at $19,500; surprise success.

"Tonight or Never," Belasco (16th week) (CD-1,000-$3.85). Also played extra holiday matinee, which jumped takings to $18,000 or more.

"Three's a Crowd" Selwyn (21st week) (R-1,067-$5.50). Capacity edge appears to be off revue hit, but should last through spring; eased to $26,500 last week.

"You Said It," Chanin's 46th St. (7th week) (R-1,413-$4.40). Like several other musicals, is aided somewhat by cut rates; also has agency call, however; about $22,000.

"Venetian Glass Nephew," Vanderbilt. Was taken off Saturday; one week; money trouble prevented continuance; $3,000.

"Woman Denied," Ritz (2d week) (D-945-$3). Opened middle of last week; press opinion adverse, but sticking for possible picture money.

Other Attractions

"Give Me Yesterday" (was "Success"), Hopkins; written by A. A. Milne; opens tonight (4).

"Blossom Time," Ambassador; revival; opens tonight.

"The Student Prince," Majestic; revival's final week; "Simple Simon" succeeds for repeat next week.

"Mrs. Moonlight," Little; going along with cut rates.

"An American Tragedy," Waldorf; stock revival.

Indians Coming!

A twelve-week lease on the Westchester theatre, Mount Vernon, N. Y., has been taken by Princess Deerhorn, Sioux Indian princess. She will produce and star herself in several plays to be shown on a subscription try.

"Tarnish," produced on Broadway in 1923, opens Monday (2). Cast is co-operative.

OPERA RIVALRY ALIBI FOR L. A.

Los Angeles, March 3.

Four of the town's legit houses were alive last week. The Chicago Opera at the Shrine Auditorium was anybody's opposition alibi.

With the Washington's Birthday mat thrown in, "Once in a Lifetime" got $14,700, about a grand less than the previous week. It's still great business for the fifth week.

"Paris in Spring," which opened in San Francisco several months ago and folded for recasting and rewriting, got a fresh start at the Hollywood Playhouse Thursday night. Business close to capacity for the remainder of the week and grossed a little over $7,000.

"Butter and Egg Man" in its first week at the El Capitan got $6,500, average. Johnny Arthur, film comic, is featured and figured as a draw because of appearing with Charlotte Greenwood previously at this house. Miss Greenwood is the mortgage lifter here.

Estimates for Last Week

"Butter and Egg Man," El Capitan (1st week) (C-1,571-$1.50). Average at $6,500. Small nut should mean profit for at least four weeks.

"Paris in Spring," Hollywood Playhouse (1st week) (M-1,152-$2). Town's only musical started good at $7,200 for first three days.

"Once in a Lifetime," Mayan (5th week) (C-1,550-$2). Still near capacity at $14,700. Advance heavy.

"Merchant of Venice," Music Box (Civic Repertory) (2d, final week). Folded to $5,000 of high school business. "French Leave" opened Monday.

MURPHY'S STOCK

Hollywood, March 3.

Horace Murphy, irrepressible rural legit producer, is in action again. He's built up a stock circle, playing picture houses in Culver City, Glendale, and Whittier.

"Subway Express," Philly Holdover, Does $11,000; "Street Scene" $14,000

Philadelphia, March 3.

Legit business rather good in Philly, the Washington's Birthday matinees helping. "My Maryland," offered at a $2 top at the Shubert, sold out at the Monday matinee and dittoed Wednesday and Saturday afternoons. Should make a four or five weeks' stay of it, and will probably be followed by "The Student Prince."

"Strictly Dishonorable" also got capacity for the Monday matinee and maintained its strength at the other matinees.

"Street Scene" at the Forrest did very well in the two performances Washington's Birthday, but gave evidences of nosediving later in the week.

On the other hand, "Subway Express" bobbed up a pace and claimed $11,000 with an extra show. Held over and will get five weeks in all instead of the two reported just after the opening.

Indications point to a hit for the Professional Players' "The Silent Witness," which, without an extra matinee (it opened Monday night), grossed about $10,000 in the first week. Notices were all fine and show was picking up steadily all week.

New outfit up at the Lyric, sponsored by Jacob Ginsburg, Jr., and other local people, did plenty papering with their initial offering, "Ten Nights in a Barroom," last week. Most of the second string men thought the company burlesqued the old thriller too much and ruined the effect.

Estimates of the Week

"Strictly Dishonorable" (Broad) (8th week). Three matinees went virtually capacity, and that helped plenty. With holiday tilting, gross reported at almost $13,500. Length of stay indefinite.

"Street Scene" (Forrest) (4th week). Starting to slip, but Washington's Birthday shows helped hold it to $14,000.

"Subway Express" (Garrick) (4th week). Up a peg with $11,000 in nine shows. Now set for five weeks in all.

"Nellie, the Beautiful Cloak Model" (Lyric). Second of revivals of old thrillers, each limited to week.

"Ten Nights in a Barroom." Plenty papered. May have got about $5,000. Impossible to determine chances of this local venture for another week or so.

"The Silent Witness" (Walnut) (2d week). Fine start for this English melodrama under Professional Players' auspices; $10,000 in first week with no extra holiday matinee.

"My Maryland" (Shubert) (2d week). Operetta at $2 got $19,000 or more in nine performances, all three matinees being sell-outs.

Pittsburgh Figures

Pittsburgh, March 3.

For first time this season here, a dramatic attraction kept pace with a musical, and Pittsburgh is known for its penchant for tune shows.

"Making Mary" had its premiere at Nixon, opening here cold, and got off to a flying start, but faded quickly after reviewers gave the piece a severe drubbing. Word of mouth also unfavorable. At $3 top, might have done around $13,000, with most of that coming Monday and Tuesday.

"Michael and Mary," with a $2.50 tariff, well liked and smashed through for nice $12,600, something to get excited about around here for a dramatic show. Madge Kennedy a fav in this burg.

George Sharp, with one of the first stock releases of "Up Pops the Devil," also found cause for rejoicing at Pitt. Biz seems definitely on upgrade here.

Portland Stock Big

Portland, Ore., March 3.

Dufwin had b.o. lines all last week, with Leo Carrillo guesting in his first week of "Mister Antonio." Holding for second week. Carrillo played "Lombardi, Ltd.," here for six weeks last season.

Florence Reed guesting next week in "Shanghai Gesture." Carrillo will return for additional weeks later.

Dufwin (Dufwin Co.) (1,500; 25 to $1.25). First week of "Mister Antonio," with Leo Carrillo guesting, got a big $10,000. Held for second week and looks like $9,000.

Seattle Stock Good

Seattle, March 3.

Florence Reed wound up three good weeks at the Moore as guest star with Bainbridge Players. In her final week in "The Mirage" gross went around $6,100.

May Robson here this week, opening Sunday in "The Making Over of Mrs. Matt."

JACQUES THR. BURNED

Waterbury Conn., March 3.

Jacques theatre, landmark, was wrecked by fire which started shortly after the building had been deserted by a big audience for the opening of the Waterbury Little Theatre's presentation of "Under the Gas Light" on Feb. 25.

Chi's 2 Useless Holidays

Films Usurp One, Radio Kills Other—"Mrs. Bottle," Popular, $13,500

Chicago, March 3.

Primary election returns Tuesday (Feb. 24) had a harmful effect, if any, on the legit box offices. Chicago takes its elections seriously, preferring to stay home and listen to the returns on the radio.

Washington's Birthday, the day before, was also a legit disappointment. Crowds in the afternoon evaporated in the evening with only the film palaces really profiting.

Surprise of the seven-day period was "The Old Rascal" with William Hodge at the Garrick. After 16 weeks jumped to $9,500.

"Cherries Are Ripe," without the aid of cut rates, is holding strong and set for a possible four more weeks, when the "Pagan Lady," with Lenore Ulric, will come to the Erlanger. "Lady" will keep away from the two-for-ones," although the party bureau is working hard to sell clubs for the opening weeks.

Immediate openings are "Up Pops the Devil," replacing "Marius" at the Selwyn March 9. The same night the Adelphi relights with "The Ninth Guest." "When Father Smiles" brings De Wolf Hopper to open the Cort the 22d, with "A Lady in Pawn," bringing back the Apollo from pictures to legit on the same date.

"Elizabeth the Queen," Theatre Guild offering for the Illinois may come in ahead of an earlier booking of "Lonely Way," with the tentative date for opening also the 22d.

"Torch Song" got busy on the 24th, two days after its opening and littered the town with cut rate cards and now hopes to hold out awhile. Adverse notices hurt. Tracy Drake, although searching hard, hasn't anything to follow the "Song" when it leaves.

Estimates for Last Week

"Art and Mrs. Bottle," Harris (1st week) (D-1,984; $3). Liked, with the newspapers making favorable comment. Result around $13,500, considered strong. Miss Cowl, star, will do a week of "Twelfth Night" before leaving town.

"Cherries Are Ripe," Erlanger (4th week) (D-1,319; $3). A happy $13,700, garnered without the aid of cut rates. Hopes to remain until April, with Rod La Rocque and Vilma Banky helping by making society doings and getting free publicity.

"Flying High," Grand (1st week) (M-1,200; $4.40). Around $25,000, not too hot for musicals in this house on opening week. Bert Lahr, featured, rather "new" to Chicago.

"Jonesy," Playhouse (9th week) (CD-603; $2). Hopping along and holding around $6,000; Cut rates principally.

"Marius," Selwyn (1st week) (D-1,086; $3). Well liked, but only got $8,000. Out the 9th to make room for "Up Pops the Devil."

"Nicola," Studebaker (2d week) (1,257; $1.50). Drew $6,000, mostly from children trade. Out the 9th with the film, "Sous Les Toits de Paris," opening.

"Old Rascal," Garrick (16th, final week) (D-1,997; $3). Climbed to $9,500 on the final week. Closed the 28th for a road tour. "Sketch Book" replaces.

"Torch Song," Blackstone (1st week) (D-1,219; $3). Around $9,500, with the cut rates being thrown in after two days. Deemed so-so entertainment and cast slammmed.

"Three Little Girls," Great Northern (24th week) (C-1,365; $3.85). $15,000 and better and looks index.

Frisco Grosses

San Francisco, March 3.

Looks like a comeback for Kolb and Dill, German comics and Pacific Coast favorites, after an absence of nearly three years in their current production of "Apron Strings," now in its first week at the Geary. Following a break-in week in Sacramento Kolb and Dill opened to a capacity audience last week and drew two following sell-out performances. Advance heavy and general opinion show is their best in ten years. Hit close to $12,000, which at $2 top is sweet money in the Geary.

Curran brought in "Topaze," with Allan Mowbray starred, and got off to a nice start. Show drew ace notices. Got about $11,000; nice profit.

"Bali," roadshow picture in second week at Erlanger's Columbia, slipped some but still showing profit at around $3,500.

Henry Duffy's Alcazar will go dark after this week when William Courtney in second seven days of "The Spider" closes. Hit bare $3,500, very poor.

Minneapolis B. O.

Minneapolis, March 3.

"Strictly Dishonorable" proved a good card for Bainbridge stock, grossing around $5,000. The road company had enjoyed a big week at the Metropolitan earlier in the season. Current offering, "Michael and Mary," also presented here by the road company a few months ago, opened well on Sunday.

Stock burlesque at the Gayety did one of its best weeks in some time, about $4,500.

Mrs. Fiske in "Ladies of the Jury," the first road attraction in several months, opened nicely at the Lyceum. Metropolitan still dark, and nothing announced.

Inside Stuff—Legit

Theatrical advertising budgets for legit and picture houses along Broadway will be lowered by the merger of the "World" newspapers and "The Telegram." "The Telegram" rate, everyone expects, will be given a boost shortly, but eliminated are the morning "World" and the "Sunday World," both papers in which it was customary to use extra advertising. The weekly saving to legit theatres through scrapping of morning and Sunday "World," around $140 weekly.

Legit and picture producers, in opening their attractions on Broadway, always figure the "Times," "Herald-Tribune," "Sun," "News" and in the case of pictures only, "The Journal" and the big ad mediums. It has been the "American's" habit to call up and worry the producers into slipping them the big ads too, but in this race the "Telegram" hasn't, to date, made much progress. It has carried the regular advertising of all theatres, but its picture ads have been at a special rate which didn't guarantee them preferred or drama page position. With the acquisition of the "World's" circulation, which seems to have switched to the merged paper, it is believed the "Telegram" should rate with the best of the afternoon papers in the advertising appropriations.

Where all afternoon papers have suffered is that producers invariably select the morning sheets to reprint the large ads with good notices prominent. Evening papers have struggled desperately to overcome this, the "Sun" even switching its drama section from Saturday to Monday, at the request of the Shuberts, to get some of this big advertising. Most producers have known for the past year that their advertising didn't have the value in the "World" it once had, but kept on throwing it big copy from force of habit, and because many producers liked and read the paper. This is true in at least half a dozen instances.

The "Telegram's" theatre pages are now two in number, Garland and Dudley on one, and the film stuff and William Myers "In and Out" (hotel column) on the other. Which makes it look as if they'd stay together in the permanent makeup.

Despite frequent denial, a couple of the New York dailies have their advertising and drama departments (not critics) closely tied up. "The American" last week sent out a brochure showing that last year it carried more theatrical lineage than any other paper in town, and that it also eclipsed them on theatrical advertising. The answer is that the "American" goes after it harder than any of the others.

NEW YORK THEATRES

Dwight Deere Wiman presents
MARY BOLAND
in Her Gayest Comedy Hit
VINEGAR TREE
PLAYHOUSE W. 48 St. Bry 9-2628. Evs. 8:40. Mts. Wed.-Sat.

GILBERT MILLER presents
"The outstanding dramatic success of the season."—BURNS MANTLE, NEWS.
Tomorrow and Tomorrow
A NEW PLAY BY PHILIP BARRY
with
Zita JOHANN and Herbert MARSHALL
HENRY MILLER'S THEATRE 124 W. 43d St.
Evs., 8:40. Mats. Thurs. and Sat., 2:30.

LAST WEEK
HELEN HAYES
in
PETTICOAT INFLUENCE
with
HENRY STEPHENSON
LYCEUM Thea., 45 St. E. of B'y. Evs. 8:50. Mats. Thurs.-Sat., 2:30

MAX GORDON presents
Clifton Webb
Fred Allen Libby Holman
in
"Three's a Crowd"
"Greatest revue ever produced in America."—Garland, Telegram.
SELWYN W. 42d St. Evs. 8.30. Mats. Thurs. & Sat., 2:30

E. RAY GOETZ Presents
THE NEW YORKERS
FRANCES WILLIAMS CHARLES KING HOPE WILLIAMS
ANN PENNINGTON RICHARD CARLE MARIE CAHILL
WARING'S PENNSYLVANIANS and CLAYTON, JACKSON & DURANTE
200 SEATS AT $1.00 200 SEATS AT $2.00 200 SEATS AT $3.00
Evs., 8:30. Pop Price Mats. Thurs. and Sat.
BROADWAY THEATRE, B'way and 53d St.
Seats 6 Weeks in Advance. Phone COl. 5-6445

A. H. WOODS presents
ARTHUR BYRON in
"FIVE STAR FINAL"
PORT THEATRE 48th Street East of B'way
Evs., 8:40. Mats. Wed. and Sat., 2:30.

THE THEATRE GUILD Presents
GREEN GROW THE LILACS
GUILD THEATRE
52nd., West of B'way
Evs., 8:50; Mats. Thurs., Sat., 2:40

ELIZABETH, THE QUEEN
LAST WEEK
MARTIN BECK THEATRE
45th St., W. of 8th Ave.
Evs., 8:40; Mats. Thurs., Sat., 2:40

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Evs. 8:40. Mats. Thurs. and Sat., 2:40

ROXY 7th Ave. & 50th St. Dir. of S. L. Rothafel (ROXY)
ROXY
ANN HARDING
in Frank Lloyd's Fox Movietone Drama
"EAST LYNNE"
On the Stage—"Scotch Airs" and "Gay Vienna"—Roxyettes, Ballet, Chorus.
Roxy Symphony Orchestra

Constance BENNETT
in The EASIEST WAY
A Metro-Goldwyn-Mayer Picture
Revue—Barto & Mann
Bunchuk, Orchestra
CAPITOL B'WAY & 51st St.

RKO Always a Good Show
PALACE 47th ST. & B'WAY
EDDIE DOWLING
COUNT BERNIVICI
RANDALL and WATSON
EVELYN HERBERT
and ROBERT HALLIDAY
58th ST. AT THIRD AVE.
Wednesday to Friday, March 4-6
"THE ROYAL BED"
with Lowell Sherman—Mary Astor
ANITA STEWART
in Person
86th ST. AT LEX. AVE.
Wednesday to Friday, March 4-6
"THE ROYAL BED"
with Lowell Sherman—Mary Astor
HORACE HEIDT
and His Californians

GLOBE THEATRE. Chic. 4-8500. B'way at 46th St.
2 Shows Daily. All Seats Reserved $2.00 Top Seats Now on Sale Sat., Sun. & Hol. 2 Shows
Sixth Record Week
EDNA FERBER'S
"CIMARRON"
with Richard Dix
Irene Dunne
Estelle Taylor

RKO MAYFAIR THEATRE B'way at 47th
Continuous from 10 a.m. Midnite Shows
Pop. Prices Bryant 9-6851
The camera finally captures Gangland's secrets.
"The Last Parade"
with
Jack Holt Tom Moore
Constance Cummings

A WOMAN DENIED

(Continued from page 60)

on the divan, and the second act curtain finds them in an embrace. She later tells the lad it was just an incident.

In the third act the brother says Paolo's wife is due the next day. A salon painting needs the finishing touches. Barbara consents to pose after Paolo promises to go away with her and desert the wife. Pose is "Shepherd and Nymph." Sandro as the shepherd is supposed to choke Barbara, and the lust-crazed youth does. Paolo is delighted the work is over only to find his would-be mistress dead.

It is hard to believe that a man, even an artist, who has held off from a woman's wiles for such a length of time would finally fall for her, especially when he knew her as a cheat and had caught her in another's arms. Miss Nash may have seen dramatic possibilities in Barbara. Disappointing her come-back could not have been something more worth-while. Pace of play all right, but lighting faulty as to application.

Either the original was not so good or the adapter missed. Only other feminine role besides Miss Nash's is the character of a charwoman. Opening a show on Broadway early in Lent is rather taking a chance, but it doesn't make much difference for "A Woman Denied."

Ibee.

GREATER LOVE

Drama in three acts presented by Martin Jones. At the Liberty, March 2. Written by Bruce Spaulding and Anthony Baird.

Pamela Cornish.....Catherine Proctor
Glen Cornish.....Edith Meiser
Peter Cornish.....Mary Hay
Stephen Gordon.....John Breeden
Colin Cornish.....Fred Sullivan
Clara.....Muriel Stone
Oliver Cornish.....Douglas Gillmore
Cynthia Wiman.....Brenda Dahlen
Holden Simms.....Jack McKee

Plays of recent entry on Broadway are holding to form. Last week three arrived. Two closed Saturday and the other should have stopped. "Greater Love" will likely fold at the end of this week.

Some of those other shows were less than mediocre. This one is not better, if not worse. These nights in the theatre are dreary for first nighters and brutal for the reviewers.

Mary Hay, one-time musical comedy comedienne, is the principal figure in this play. She is the lead and collaborated upon its writing with Nella Stewart, although the program lists two male names for the authorship. Miss Hay appears to have become ambitious to be a dramatic actress. Near the close she flares into a surprising tantrum.

"Greater Love" was first known as "Gemini." Its writing is immature and amazingly simple. How it ever reached the stage is a problem.

Story is located in a small town in Pennsylvania, home of the Cornish family. Father never did make much money. Peter (Patricia) is his pet and the son, Oliver, has been overseas. Oliver returns alive but with his face horribly distorted. His fiancee runs from him and marries another man. Father, thinking to help matters, shoots himself after telling a fairy tale.

Ten years pass. Oliver and sister "Peter," who has rejected a suitor to aid her brother, return from abroad. His face is back to normal through plastic surgery. He is a noted novelist and it is Christmas Eve. But mother has passed on and things are colorless around the house. Oliver's old flame arrives suggests they go away together, and he, in other words, says, "let's go." But Peter flares up and won't have it and Oliver realizes she's right. Curtain with brother and sis clinging to each other.

There were times when the audience tittered and once when it almost revolted. Acting is as bad as the play. In addition to Miss Hay there were Edith Meiser, once of the "Garrick Gaieties," who was just another sister; Douglas Gillmore as the suffering Oliver; Brenda Dahlen, the blonde who walked on Oliver and then tried to walk back; Jack McKee, uncomfortable as the other sister's fiance, etc.

One set and little cost. *Ibee.*

SO LIKE ME

(Continued from page 60)

full-length play ever to be presented at the historic Providence Opera House.

Local first nighters were bewildered by the apparently aimless story. The mere handful of those present who didn't walk out on the show were left wondering what it was all about when the final curtain rang down. The house manager must have felt the same way, for he cut short the stay of the play here on the night following its opening. It originally was booked for five days.

From start to finish nothing seemed to happen, except that in the second act some crockery was broken. All one could gather was that the artistic Gillies and the dramatic Worden through three tiresome acts engaged in disjointed and unintelligible banter with several women of all ages. The play was billed as a new farcical comedy.

European Runaround

By Frank Scully

Abroad, Feb. 21.

Gladys Cooper (Lady Pearson), whose beauty factory flopped, is telling her life and laughs serially in the "Express." She began as a Gaiety chorine and is now Gerald du Maurier's leading lady.

Pelman and Swaff are said to be ghosting for the Lady.

Steamers After Names

Whether because they get inside rebates or simply as proof of full purses, more show people grab those "Europa" and "Bremen" berths than any others these days.

For a while everything was "Ile de France," "Mauretania" and "Berengaria." Now the North German Lloyders get all the big shots.

Churches Plugging Pictures

Sweetly remote from all this snarling between clerics and cinemas in more benighted states and empires, the cures in hill towns of France play ball with picture houses, revealing an innocence that makes you glad you go to church.

In Venice the cathedral announces on the door Sunday mornings that the week's feature will start in the picture house across the square "after Vespers"—a. v. being about 5 o'clock Sunday afternoon.

Maybe London and Savannah will catch up in time to this easy going toleration of other people's pleasures.

Wouldn't Runarounds Be Cheaper?

Cochran's success with revolving stage novelty in "Ever Green" has led Stoll to figuring a way to play up his cute carousel at the Coliseum.

Except as an intermission-filler for the peasants showing 'em how it worked, Sir Oswald never got anything out of his merry-go-round but a power bill. It should be operating by April.

Information Bureau

Where is Syd Chaplin? Rags are forever asking since B. I. P. received an order against him for $63,910 for breach of contract.

Scribes and cops have hunted for him high and low—in Berlin, Geneva, Ostend and Hollywood, they say.

A lot of dumb dicks, if you are asking.

He's at the Hotel Westminster, Nice, and plays pony golf with the Riviera's royalty every day.

More Sherlocking

George Preedy, whose "Rocklitz" isn't a hit at the Duke of York's, isn't Marjorie Bowen at all, as the boys think they have discovered. Her real name is Mrs. Gabrielle M. Long.

"Strange Interlude" Too Strong

Critics no like "Interlude," however strange.

James Agate of "The Sunday Times" (which is called that in orderly England because it has no connection with the daily of the same name) said "No!" in 1,200 swell words, all 1,200 deploring O'Neill's lengthiness.

These English can't seem to take anything with a smack to it without yelling "Morbid", where we'd yell "Socko!"

But they all thought Mary Ellis, who was educated in England, was a second Mrs. Siddens. To a man they said she was swell.

Ladies First in France

French critics are playing up Jeannette MacDonald in "Monte Carlo," saying that now that they had come to think it over soberly, she had been the star too of "Love Parade."

Tough on Par who thought they had hired her to stooge for Chevalier and Buchanan.

Ludwig Takes Case to Legit

Lloyd George making a sucker of Wilson and Clemenceau playing both for chumps, is the essense of Emile Ludwig's "Versailles," new play which just got a big hand at Bremen.

Thing has some dramatic interest because of fight between Wilson and Clemenceau, with victory depending on who wins Lloyd George's support.

Welsh cameleon backs Tiger until he knows for sure the German fleet has been handed over to the British at Scapa Flow. After that he changes colors more often than a butterfly dance.

But it's too late. Clemenceau has taken them both to the cleaners. Laugh is Germans sunk their fleet after reaching Scapa Flow.

Joachim Buttner doubled for Clemenceau and Klietsch for Wilson. Looks Theatre Guildy for New York.

Generals Die in Bed

Has anybody else remarked that all the heroes of the war—Wilson, Foch, Clemenceau, Joffre, French, Haig—are all dead? But the heavies—the Kaiser, Von Hindenberg, Von Ludendorff and the crown prince—are all, 17 years after the opening gun, in good health still.

Is there a play or story in the irony of that?

Everybody Raiding

Squawks about star-raiding among Hollywood producers is a laugh to Gilbert Miller, over here with "Strange Interlude."

What about the way those same producers raided legit?

Miller grooms Pat O'Brien for "Tomorrow and Tomorrow" at $300 a week. Howard Hughes tilts the price to $1,500 to have the same actor for "Front Page."

An actor might hesitate between $300 in legit and $500 in pictures, but a five-fold raise gets only one answer.

If that sort of thing becomes a habit it means Broadway and Piccadilly will henceforth be merely training schools for Hollywood.

Playing Tag With Sobbies

Ever since Ziggie gnawed his own knuckles over her marriage to Jack Pickford, Marilyn Miller has been the Copy Desk's Delight over here.

All she has to do is book passage (to time her arrival, innocently enough, in Paris one day before the opening of her latest picture) and the city desks start buzzing.

Did Hugo Lederer get seasick on the same boat? Then that's the tieup. As a nephew of Marion Davies—he's a natural.

Does Fred Astaire happen to be hanging around? Or Adele? That's the hookup, sure.

Does Mike Farmer in remote St. Moritz happen to give her a ring? Meanwhile the picture's grosses don't suffer.

Beaut Burns Beaut Racketeers

A madame who was gypped out of being "Miss Paris" and then "Miss France" and, because of that, "Miss Europe," is giving the beaut racket a burnup.

Official rejection after acceptance of Viviane Ortmans as "Miss Paris" was that she came from Roubaix suburb, not Paris.

Dirt then came out that "Miss Paris" had a four months' old son, and the beaut race was on, presumably, for virgins. Whereupon beaut said the old fossils knew that son thing when her entry was accepted.

What's more, she said, before they aired her they asked her to sign a body and soul contract with themselves in the role of manager, if they picked her for "Miss Paris." The girl said No. So they said Go.

"Miss Paris" of 1930 sued the beaut racketeers for hogging her earnings—and collected.

Eventual choice for "Miss Europe" was Jeanne Juilla, 20, brunet, French.

LITERATI

The "World" Sale

Last September, W. R. Hearst is said to have made an offer of $12,000,000 for the three "World" newspapers. This did not come out in the testimony of Ralph Pulitzer before Surrogate Foley, with the Surrogate abrogating the will of the late Joseph Pulitzer to admit the papers being sold to Scripps-Howard.

Pulitzer stated Paul Block recently offered $8,000,000 for the "Worlds," but withdrew the offer. Since Block has hooked in with Hearst so heavily of late, anything Block proposes in the newspaper line at present, like the Los Angeles "Express" buy, is accepted as a Hearst intertwined deal.

Scripps-Howard paid $5,000,000 for the "World" newspapers, but the actual amount obligated by the S-C chain seems to be $3,000,000. The other $2,000,000 is to come out of the profit, if any, made by the merged "Evening World"-"Telegram," with the two other "Worlds," morning and Sunday, scrapped.

Physical assets of the "Worlds" were not included in the sale. Block is said to have a standing offer of $250,000 for the morning "World's" A. P. franchise, with the Pulitzers holding it at $500,000. This Block offer is believed to have been made on behalf of the New York "Daily Mirror," a Hearst-tab leased to A. J. Kobler. "The Mirror" is reported now on a profit basis. "World's" A. P. franchise is being protected for usage through a four-sheet page miniature daily, issued while negotiations impend.

With the suspension of the morning and Sunday "World," the other New York dailies started, by freely advertising, after their circulation and want ads. Morning "World" was the leading want-ad medium of the city. Years ago, under Jos. Pulitzer, "The World" established its position for wants by a campaign headlined by "World Wants Work Wonders." The joined "World"-"Telegram" claimed to have printed 750,000 copies of the first merged issue, Feb. 27, more than the combined circulation of the two newspapers previously. Some of the run had to be printed in the plants of other papers. Publicity over the sudden sale of the "Worlds" accounted for the large first-day circulation, with the "Worlds" following included. On later days 800,000 was claimed.

In the reassorted jumble, Heywood Broun found himself back on the "World" through that paper landing with the "Telegram," where Broun went, after perhaps another of the Pulitzers' many errors in letting Broun go. And Franklin P. Adams (F. P. A.) is again on the "Tribune" ("Herald - Tribune"), which he left to grace the morning "World's" pages. Harry Hansen, the book commentator and reviewer, who built up a strong following on the "World," goes with the joined paper, as does Bide Dudley, the Broadway paragrapher, the latter remaining with the "Evening World" in the transition.

Robert Garland, the "Telegram's" regular drama critic and columnist, annexed the morning "World's" theatrical column, "Cast and Miscast," with "Metropolitan Movies" also going over, as well as most of the "Evening World's" comic strips.

Frank Sullivan had an offer to come over, but declined and may rest. Walter Lippmann, morning "World's" chief editorialist, will travel for a while.

Still talk of the "World" employes starting their own paper. With that is also talk that perhaps Herbert Bayard Swope may direct the new paper if published.

Pulitzer's testimony disclosed the "Worlds" had run $5,000,000 in the red in the past five years, with but enough reserve cash on hand to carry the papers for 90 days longer. Biggest loss was last year, Pulitzer stated, when it reached nearly $2,000,000.

The other Pulitzer daily, also created by the father, the St. Louis "Post-Dispatch," is operated by another son, Joe Pulitzer. He is quite near-sighted and is said to follow his father in other respects more closely than the rest of the Pulitzer boys. The St. Louis daily is a big money-maker.

Newspaper comment over the bust of the "Worlds" was kindly and regretful. What nearly all of the writers really thought they managed to hold under cover awfully well.

The Pulitzers had to start to peddle the "Worlds" some weeks ago. Among others approached was Adolph S. Ochs of "The Times." It was Ochs who suggested an attempt be made to turn over the newspapers to the employes. It appears, however, the Pulitzers entered into the Scripps-Howard agreement without accepting the suggestion. It was not until advice of the proposed sale had been received by the employes, through the legal proceeding, that the employes tried to organize to perfect a purchase.

When "Variety," about two months ago, printed the "Worlds" were for sale and had been submitted to the "Times," with the will provision the barrier, the story was pooh-poohed as impossible.

The sale of the "Worlds" will be called the biggest sensation in journalism to date. The effect was greater than when the late Frank Munsey bought, scrapped and merged metropolitan newspapers. The "World" deal involved more than 2,500 employes on the three staffs.

The "World," especially the morning edition, was once one of the greatest dailies. It rose to its greatest height during President Woodrow Wilson's administration. Frank I. Cobb wrote the editorials that attracted wide attention during Wilson's first campaign. During the Wilson administration the "World" was regarded the President's official mouthpiece. The "World's" former organization for investigations and campaigns was not matched by any other daily.

The "World," despite its independence, was a Democratic paper. The merger with the "Telegram" may mean something politically. Latter has been independent, but leanings lately appear to have been Democratic. The "Times" is independent Democratic; "Herald Tribune" strongly Republican and wet; "American," "Journal" and "Mirror" independent Democrats, but liable to switch at direction; "Post" is Republican; "Daily News," independent; "Sun," Republican; "Graphic," little political influence.

Value of the "Worlds" at their peak difficult to estimate. Not less than $40,000,000. Ralph Pulitzer stated before the Surrogate he believed the principal reasons for their decline was a newspaper fact that one plant cannot turn out three newspapers, as a group, as advertisers insisted upon a group rate; that the standard size dailies like the "Herald-Tribune" and "Times" have come along so rapidly, as well as the tabs ("News" and "Mirror") that the "Worlds" were caught in between. The "Worlds" had a mixed class of readers, he said, which was steadily reduced by the competing sheets.

The Negro's Newspapers

Generally overlooked in estimation of this country's press is the negro sheet. And probably will continue to be overlooked until developing something of the forcefulness and constructiveness of the white man's newspaper.

Missing by far the standards set by the white man's newspaper, the negro sheet is no aid to a race which must fight that terrible prejudice—color. And it is the very same newspaper which might prove the best means of eradicating that prejudice.

In the colored newspaper, alongside the very column in which appears the story urging the negro to retain his own individuality, appears a large advertisement for the straightening of kinky hair or the lightening of complexions so that the negro may more nearly look white.

In a drive for funds for the aid of colored children, as one negro sheet is now conducting, appears the picture of a white baby. Can this sheet enlist the sympathies of its readers under the circumstances?

The advertisements of fakers are avidly taken by the colored sheets. The famous "Do You Want a Baby? Use My $2 Treatment" ad will be found in many of the negro sheets. Space is sold for the most brazen of rackets. If the readers of the negro sheets are not wise to many of the ads, the post office department is. One colored sheet has been warned so frequently it's become a habit.

The negro sheet is usually misinformed. Because it cannot avail itself of a legitimate news service, it relies on correspondents who delight in coloring events. Particularly as regards alleged acts of racial prejudice.

Generally, the standards of the negro sheet do not approach that of even the foreign-language newspapers. Mechanically it is an eyesore.

Of constructiveness, the negro sheet knows nothing. It will cry to Heaven at an alleged act of prejudice, but it will offer no constructive criticism. Perhaps it is not the fear of doing so, but not knowing how.

Of course, it is not altogether its own fault. The negro sheet's workers must get their experience among their own. The white man's newspaper is invariably closed to them, and they must come to the negro sheet unlearned. In the midst of unlearning they never do learn. That goes for all ends.

There are over 200 colored sheets in the U. S., but with not a single daily amongst them. Majority are weeklies, a few semi-monthlies and the rest monthlies. The biggest negro sheet, in circulation, is regulation size with a circulation approaching 75,000 and the leader. A tab is next with about half of that.

The leader carries the "Do You Want a Baby" ad, while the tab carries a piece of news like, "We saw the popular cartoonist, Forrester J., of Yonkers, at the stage entrance to the Lafayette, trying to show a certain chorine a deep point."

Hearst-Block Again

Los Angeles "Times" is waging a spirited battle against the afternoon "Express," aimed at Hearst's alleged undercover ownership of this paper through Paul Block.

Underneath is the fear of a loss of advertising by the "Times," as the owners of the latter sheet sense a boosting of ad rates locally, with Hearst controlling another paper in addition to the morning "Examiner" and the afternoon "Herald."

By bringing the reported undercover buy to the surface, the "Times" hopes to forestall such a boost that it feels would curtail certain commercial accounts. One of its "proofs" this week was the publishing of the Paul Block announcement that was printed when he took over the Milwaukee "Sentinel," which was almost word for word with the announcement accompanying the "Express" buy. Later, the "Times" pointed out, Hearst's name went on the masthead of the "Sentinel."

Miss Spitzer's Sob-Sister Novel

One of those books that makes the rounds of all city desks and meets with grumbles from lots of newspapermen and cheers from others is Antoinette Spitzer's first novel, "Life Comes to Judith," published by Brentano last week. Miss Spitzer was a reporter on the New York American for some time and almost all the characters in her book are taken from life, with a number of them recognizable to anybody on or off the papers Miss Spitzer has worked for. Book deals with the life—or part of it—of a sob-sister. Amusing thing about it all is that while everyone is willing to acknowledge being such-and-such a character in the book—if that particular character gets a good break—those not faring so well are having a terrible time recognizing themselves. Plenty of grumbling, but in the meantime the book is selling so well that a second edition has been ordered.

Sunday "News" Cuts Deep

The New York "Daily News" in its Sunday edition cut its drama section to one page. That and other cuts said to have been ordered from Chicago "Tribune" headquarters. Sidney Skolsky instead of full page of Broadway stories, was assigned to a "tintype," using about a quarter of a page. He is now writing four such sketches weekly. Picture news also held down. Irene Thierer went to one column instead of a two-column head. Drama section of the "Herald-Tribune" was expected to be condensed, but surprised by jumping from three to six pages last Sunday.

Sinclair's Busted Romance

"Half a Loaf," the story which "Delineator" begins serializing in the current issue, is the fictionized marital experiences of the author, Grace Hegger Lewis, who gives the inside on her life with Sinclair Lewis, whose first wife she was.

Story, thinly disguised as fiction, will tell how the girl, Susan Brooke, met and married the struggling writer, Timothy Hale, who became famous by writing "God's Own Country," supposed to be "Main Street," after which their romance started tottering.

Just what Sinclair Lewis will do about his ex-wife's expose not known, but he should worry. He got the Nobel Prize for Literature.

Best Sellers

Best sellers for week ending February 14, as reported by the American News Company and branches.

Fiction

Jew in Love ($2.50) ..... Ben Hecht
Grand Hotel ($2.50) ..... Vicki Baum
Back Street ($2.50) ..... Fannie Hurst
Shoe the Wild Mare ($2.50) ..... Gene Fowler
Reader, I Married Him ($2.50) ..... Anne Green
Festival ($2.50) ..... Struthers Burt

Non-Fiction

Education of a Princess ($3.50) ..... Grand Duchess Marie
Contract Bridge Blue Book ($2.00) ..... Ely Culbertson
Strange Death of Pres. Harding ($3.50) ..... G. B. Means & J. D. Thacker
Story of San Michele ($3.75) ..... Axele Munthe
Hard Lines ($2.00) ..... Ogden Nash
Lincoln: The Man ($5.00) ..... Edgar Lee Masters

Towell Digging In

Today in America there are 98 monthly college comic papers; 38 college dailies and 700 college weeklies and semi-weeklies.

All the national advertising for these mags is handled by two agencies: Collegiate Specialty and Littel-Murray-Barnhill. Both take a high rate for their end, but have to remit to big agencies who feed them.

Representatives of college papers and mags will gather at Madison, Wis., April 1-4 to listen to the Arthur Towell, Inc., advertising agency argument that they can do business for 15 percent net.

At present national advertising expenditure in this array of reading matter runs $750,000 annually. Local advertising is figured three times this sum.

Chances Better

Unknown scribbler has a better chance of landing the "Satevepost" than ever before. Not that the mag most sought after by the scribblers discriminated in the past. But it was tied up with numerous name authors, with little room for others, and its extra-long short story demands, the tales running to around 9,000 words, were too much for the beginners.

"Satevepost" short stories now average 7,000 words and often run to less. "Names" are not as frequent. All of which means they may need an additional post office in Philly to handle the extra contributions.

Obit Addict

Lyle Saxon, the novelist, and pride of New Orleans, reads all the obituary notices in his home town papers. Peculiar passion of his, but typical of a guy who writes swell pieces about pirates and buried treasure.

Recently three friends of Saxon's tried to locate him in his home town, but no could find him. Not even where the pirates used to hang out. One knew of his passion for obits and inserted one carrying Saxon's name in the New Orleans "Times-Picayune." They located Saxon that way.

Chysler's Rolls

Walter P. Chysler, Jr.'s, father only gets out the Chysler car, but young Chysler will get out a Rolls Royce of a book. Jr., who has part of the 15th floor of the Chysler building for his book publishing activities, will issue his first book this month. Volume will be printed on deckle-edge imported paper and bound in English marble paper covered board with black leather back stamped in gold and with gold top edges. Illustrations will be on Japanese vellum in eight colors.

There will be only 1,200 copies of the book, and at what a price!

No Sports Writers

Will B. Johnstone, cartoonist, and Helen Worden, society reporter, were also added to the "World-Telegram" staff.

None of either the morning or evening "World" sports writers were taken over.

Deluxe Book Seller

Might interest Brentano's to know that there is a bookshop in New York which won't take a book order for less than $1,000. This shop specializes in such fancy books like limited editions, first editions, old autographed works, etc. But will sell popular-priced stuff, too, providing the order goes to $1,000 or over.

Funny thing is that in spite of generally poor book biz, this shop seems to be making money. And located not far from Brentano's. Why the reference to Brentano's? Well, Brentano's is supposed to sell books.

New Firm For New Books

William Floyd and Alfred Leif whose brothers are occasional playwrights have formed the Arbitrator Press which will publish books on oppressive conditions in modern society. The aim is to aid developing new ways of meeting changing conditions.

First work to be published is "Depositors Paid in Full" by Frederick Powell. Latter organized the depositors of the defunct City Trust Co. He writes of the successful fight to regain 100 cents on the dollar to the depositors.

Sport Facts

Second annual all-sports record book compiled by Frank F. Menke of King Features is out. It furnishes the history and data on 60 major sports, past and present.

Menke gives credit to 162 sports experts and authorities who aided in checking up his figures and facts. He has covered the principal sporting events for over 15 years and was ghost writer for many champions.

"Overture" in Book Form

A sequel to Marc Connelly's work in directing "Overture," William Bolitho's play, will shortly appear when the play, in book form, is released by Simon & Schuster, publishers. Connelly, who started the directing, quit after differences with Mrs. William Bolitho over the script and its direction.

On the book jacket publishers state that the book is radically different from the play, which, as produced by Bela Blau, was a flop.

Chi "Post" Sold

Chicago "Evening Post," in the hands of receivers for the past two weeks, has been sold to the Chi "Journal of Commerce" for $132,000. Purchase price includes an A. P. franchise.

Both papers will continue under their present policie: and names, with the "Journal" moving into the "Post's" new building, using the same presses.

Hearst Oldtimers Out

Hearst shake-up on the Coast was aimed, especially on the Los Angeles "Examiner," toward men who have been in the Hearst service for 15 years and up. Seventeen were lopped off the "Examiner" staff with a week's notice.

Drop-off included news editors, editorial writers, departmental heads and desk men. Two of the editors out were on the L. A. paper since its inception.

Beatty's Story Picked

Jerome Beatty is strutting over Florida. His mystery story, "The 24th Hour," was chosen as one of the 20 best thrillers of 1930 by Carolyn Wells.

It's included in her book, "The Best American Mystery Stories," just out.

"This Flesh" Raw

"This Flesh," an original American story by Wythe Williams, is due in book form within a few weeks. The book calls a spade two spades and leaves nothing out. "Raw Flesh" might have been a more appropriate name.

Roy Howard on Screen

The same day, Friday (27), "The Telegram" merged the "Evening World" into the first joint issue of both, Roy Howard appeared on the Universal's news reel in the New York theatres. Howard must have posed for his short talk at least two days previously.

No Publishers' Cut-In Worry on Coast; Crude Maestro Log-Rolling

Hollywood, March 3.

The music publishers' cut-in grievance in the east has the local boys giving it all the merry ha-ha. From their experience, through traveling or eastern engagements, the publishers' alleged inability to keep faith even with themselves is frankly ridiculed.

They know that when a Vallee or a Reisman come up quick and become a popular vogue, they are besieged by the pubs, with all sorts of irregular propositions.

A Vallee, struggling to make good, fresh out of college and unknowing of any of the Tin Pan Alley rackets, is wised up pretty quick by publishers with their offers for cut-ins, phoney royalties, etc.

Doesn't mean to specifically implicate Vallee, but he's as typical of the situation as any. Despite himself, he must have been propositioned to the hilt. The other grasping chiselers and broadcasting racketeers see to it that they're taken care of regardless.

Out here, the cut-in thing is rare; for the boys are pleased to get hold of any new tunes, especially show stuff. Special permission for etherizing of some production number usually is enough to satiate the vanity of the average west coast maestro.

Know All Angles

But their experience when playing east, when they too were at the source of the nation's fountainhead of pop music supply, has given them thorough insight on all the angles of the racket.

They know how one publisher is frank in not maintaining a professional department. He openly spreads around $25 stipends for four to six weeks to a selected group of key band leaders whose concentration on this number, with a guaranteed performance so many times a week, must be the only reciprocal service rendered.

The bandsmen don't call out the titles or key numbers to the boys for the next selection, but mentally routine programs to include "Selection one-cent per copy" or "Foxtrot Number $25 a week for six weeks" or "Play that hot tune 10 percent of the mechanicals."

Takes in Everything

Among the assets in certain hotel jobs, the leaders know, is not the economic desirability of such berths—as a general thing notoriously of union scale minimum—but the by-products the job affords. Takes in everything from a radio rep with commercial sponsorship possibilities to disks, and not the least, the "songwriter" or song royalty cut-in racket.

Log-rolling among the maestros is as beautiful as it's dumb. They're all good pals under the royalty graft, until they start chiseling for one another's jobs.

As a general thing, they are apprised that Big Band Man No. 1 is "interested" in the number or when they see their names on the title-pages, it's a case of I'll-play-this-'un-for-you-'cause-you'll-plug-my-tune next time.

ORGANISTS REFUSE TO JOIN TOPEKA UNION

Topeka, March 3.

Topeka has but one union organist—Bernice Hemus Wahle. She is in New York, taking lessons. Several organists offered to substitute at the Jayhawk and on the local radio station, but would not take out even a temporary union card.

Organ hour and theatre are silent.

70 Bands in Garden

Jean La Marr's "Music Festival" contemplates about 70 bands to play at Madison Square Garden during week of May 18. La Marr will have dancing in the afternoon and evening. Admish prices will be $1 for members of the A. F. M. and $1.50 to the public.

Mills' Band With Victor

Irving Mills' orchestra, formerly recording for Brunswick, has switched to Victor.

Band has been engaged by Victor under a one-year exclusive contract.

Best Sellers

According to "Variety's" survey, best sellers in sheet music for last week, ending Feb. 28, were:

"When Your Hair Has Turned to Silver" (Morris).
"Just a Gigolo" (DeSylva).
"Lonesome Lover" (Feist).
"Blue Again" (Robbins).
"I'm Alone Because I Love You" (Witmark's).
"You're the One I Care For" (Santly).

NBC WATCHING PROGRAM SONGS

With the cut-ins and payments by publishers to orchestra leaders forcibly brought to the attention of NBC through "Variety" and the M. P. P. A. meetings, NBC is censoring all sustaining programs more strictly than ever.

It is receiving layouts of all programs in advance. If finding one orchestra or singer repeating too often on one number, that number is penciled out.

A. S. C. A. P., it is said, may shortly appeal to NBC to warn bands against plugging songs in which they have a personal interest or for which they have been paid to plug, and to take action against offenders.

JOE KEIT STAYS IN REMICK FOR 4 YEARS

"I have no idea of leaving the company or going into business for myself or for any other reason."

"My contract with Remick Co., obligates me to remain with it for about four more years. I intend to fulfill that obligation to the best of my ability."

Joe Keit talking. He made the above statement yesterday (Tuesday), to contradict reports that he might enter the music publishing business on his own after effecting a settlement as president of Remick.

Million Dollar Counter Suit Against D. Davis

A notice of suit for $1,000,000 was slapped against Herbert Davis of D. Davis Music, of Australia, now in New York, by Thomas & Friedman, attorneys. Summons names Martha Bradie as plaintiff, but Abeles & Green, attorneys for Davis, state that this name is a blind with the plaintiff either being Warner Bros. or one of its subsidiaries. Summons named all the directors of D. Davis as defendants.

Davis, about two months ago, filed a suit for the same amount, $1,000,000, against Warners and Brunswick, over Warners securing control of Brunswick, as Davis is and was Brunswick's Australian reps.

Abeles & Green, who as yet have not been served with a copy of the complaint, declare that they will move to set aside the new action. They state that they were asked by Thomas & Friedman to meet Herman Starr at the Brunswick offices at 120 West 42nd street for the purpose of settling D. Davis' suit against Warners.

When they adourned from the meeting, after no agreement could be reached, Herbert Davis was served with the notice as he stepped out of the elevator.

Thomas & Friedman are also attorneys for the Warners.

Ellington's Dance Tour

Duke Ellington and band, at the Publix Paradise, Chicago, will go on a one night barnstorming tour of the country after completing their Publix tour.

Band has 14 more weeks with Publix at $3,500 weekly, net. Publix pays all traveling expenses.

MUSIC MEN NO GET TOGETHER?

Feeling among the publishers of the popular music business seems to be that they can't get together.

Two pertinent reasons are advanced for the failures of a start to meet one another, away from any music organization. One is that the publishers say they can't trust each other on a general movement of the character proposed, and the other, no publisher is willing to lend his name to a letter suggesting such a meeting. Afraid of getting in the "goat" class, they say

The same feeling exactly was expressed before the formation of the M. P. P. A., when the serious crisis of paying singers to plug songs confronted the publishers. That was some years ago. Its recurrence is with the cut in principally, currently, to orchestra leaders, and again a crisis in the pop publishing affairs.

Many reasons are advanced why publishers will not stick together in a common emergency and need; also why no publisher will take the lead in an attempt to draw to the attention of all the menace hanging over them and their business.

Meanwhile the pop music trade is staggering along, with publishers having hits admitting they are not making a profit.

WARNER MUSIC ON DISC FOR RADIO ADVERTISERS

National Radio Advertisers, Warner subsid, has arranged with the Warner publishers to record and broadcast 13 different songs on discs before the songs are released by the publishers.

These discs will be used for the City Ice and Fuel broadcasts, which, beginning March 8, will use 128 stations each week for 13 weeks.

National Radio has received the consent of Bobby Crawford for the use of the songs, which will be supplied as the programs are recorded during the 13-week period. None of the songs used will be released by the publishers until the broadcast of that song has taken place.

Idea, declares National, is to get new song material and not to use songs which, through previous radio use, have become stilted by the time the disc broadcast is heard.

First two songs which National will record for City Ice and Fuel under this agreement with the Warner publishers are, "Why Must I Always Be Without You?" published by Remick, and "Magic Isle of Dreams," published by DeSylva.

MATTER OF LAW

In Attachment of English Royalties With New York Publisher

Motion to vacate the order of attachment served on Santly Music by Universal Music, holding up the royalties of Campbell & Connelly, English publishers, was made in the N. Y. Supreme Court by Abeles & Green, attorneys for the English publishers.

Universal, suing Campbell & Connelly for $6,000 for breach of contract, secured the order of attachment, tieing up over $6,000 of Campbell & Connelly's royalties from the publication of its songs in this country by Santly.

Abeles & Green made the motion to vacate on the ground suit was filed against them as attorneys for Campbell & Connelly, whereas the court holds that a foreign company must actually be doing business here for a suit to be served, and Campbell & Connelly is not.

One-Hit Music Company Goes to Coast Printer

Los Angeles, March 3.

Photo Offset Printing Co. is taking the Hollywood Syndicate Music Co., subsidiary of Hollywood Syndicate Picture Co.

The company had one hit number, "Imagine," in a picture last fall. Printing company took over the interest of Bruce Mitchell and Jack Lykes.

Ray Canfield, who organized the music company, remains as manager.

Des, B & H, Class A

DeSylva, Brown & Henderson was omitted among the Class A publishers listed in last week's "Variety" as receiving $40,000 from the A. S. C. A. P. for 1930.

DeSylva has been a Class A member since its first year in business.

Gag Orchestrations For Smaller Bands Make 'Em Pay Cash

Los Angeles, March 3.

As another move in forcing orchestra leaders to buy their own music instead of getting Oakleys from the publishers, one office here is handing out stripped copies. A couple of parts are missing, forcing the leader to buy the number in order to get a complete orchestration.

The publisher points out that more prominent bands always make their own arrangements and don't mind the stripped copies. Minor orchestras are the ones thus made to pay for the whole folder.

ROBBINS SEWS UP NEW A&F MUSICAL'S SCORE

Music of the new Aarons & Freedley's musical, "Singing the Blues," will be published by Robbins.

The score is to be written by Jimmy McHugh and Dorothy Fields. It had been announced as a George Gershwin musical.

Robbins will organize a separate company to handle the production's music sales. Likely the show's producers will participate in any net.

Friends Rescue Orchestra Booker in Check Charge

James Steinman, 203 West 54th street, New York, said to be connected with the Shoppers' Radio Service, was discharged in West Side court by Magistrate Bernard Mogilesky when arraigned on a charge of passing worthless checks. Steinman pleaded not guilty and was freed when the complainant stated he desired to withdraw his charge.

William Williams, 3311 86th street, Jackson Heights, made the complaint against Steinman. Williams asserted his band had played on the radio for Steinman at a country club in Westchester and another place. Steinman, he alleged, gave him two bouncers, drawn on the Chatham and Phoenix Bank.

The orchestra leader stated the checks were returned by the bank marked "insufficient funds." After making several futile efforts to collect, Williams finally went to Detective Fitzgerald and lodged his complaint.

In West Side court before Magistrate Mogilesky, the complainant announced that friends had made restitution and he was disinclined to prosecute. Steinman was discharged.

Berlin Cuts Overhead

Irving Berlin Music Co. has discontinued its branch offices in Los Angeles and San Francisco. The managers, Jack Stearn at Los Angeles and Abe Bloom at Frisco, are retained, making their home or hotel their office.

Berlin's Boston office is cut down by staff eliminations along minor lines, but the office, due to a long lease and difficulty of subleasing at present, is being retained. The Chicago office, under Al Beilin, will be kept as usual, but the staff out there has been trimmed down somewhat.

Ash with Scheuing

Paul Ash will shortly go under the wing of NBC's Artists' Bureau. Ash arrived in New York last week, after closing at the Tivoli, Chicago, to close with Ed. Scheuing of NBC.

Ash is slated to return to the Paradise, Chicago, for six weeks, but it is reported this may be cancelled by him.

DISC SALES FOR 75c RECORDS DROP 50%

Disc sales on the better quality records, 75c sellers, for Victor, Brunswick and Columbia are currently down to between 5,000,000 and 6,000,000 each per year. During normal conditions for discs, and before radio cut-in as strongly as now, each company would average in yearly sales about 12,000,000 or more per year.

Brunswick, the second and latest of the two manufacturers of better grade records to take to 25c discs for quick turnover, reports its cheaper brand, called Melotone, has proved surprisingly successful. During the two months the Melotones have been on the market, about 250,000 discs have been sold. Brunswick expects that within six months, it will sell 250,000 Melotone records monthly, this despite its limited field. Some dealers will not handle Melotone as there is but a 7c profit attached to the sale of each of those discs while they can get a 30c profit from the 75c Brunswick record. All the syndicate stores, plus a smattering of dealers, are handling them.

25c Records

Columbia is the other disc company with 25c records, putting out Clarion and Velvet Tones for that price and reported satisfied with results.

Victor is the only manufacturer of the better grade disc without also having a cheaper brand. Victor for many months has been experimenting with 25c discs. It is expected by the trade to enter into competition with Brunswick and Columbia with cheaper records.

CHANGES LOOKED FOR IN RADIO MUSIC CO.

At a meeting of the board of directors of Radio Music last week, a condition of the company came up that is said to have surprised some of the directors. Accordingly rumors followed that there will be changes instituted shortly in the company.

One report is that the meeting revealed Radio Music has gone $500,000 into the red, since its formation. The amount of loss was a startling figure to most of those present, after the rosy promises preceding the musical combination.

Radio Music principally embraces the Leo Feist, Davis, Coats & Engel and Fischer music firms. It was promoted by E. C. Mills, who is its first president at a reputed salary of $75,000 yearly. Mills worked himself up through Pat Casey's assistance from a $25 a week clerk in Casey's office some years ago. Previous to his Radio Music connection, Mills was associated with two music societies. He had never been a practical music publisher.

Vestal Bill's Fate?

Up to late yesterday afternoon (3), no action was taken by the Senate at Washington on the Vestal bill.

If by noon today (Wednesday), at which time Congress adjourns for the season, the copyright amended bill is not acted upon, it is cold.

French Composer for Par To Write Chevalier Tunes

Probably the first eastern song writer to land a picture contract in the last six months is Henri Battalie, a Frenchman.

Battalie goes with Paramount, through William Morris, to write the songs for Maurice Chevalier's next.

Fox Drops Fall

Hollywood, March 3.

His contract up, Richard Fall, Viennese composer, went off the Fox payroll Saturday (28).

He left here yesterday for New York, to sail March 7 on the "Berlin." Accompanying him are his wife and daughter.

RADIO'S LUNATIC FRINGE

A. P. Warning Ignored By WLBW; Station Has Its Own Reporters

Chicago, March 3.

Current clash between station WLBW, Oil City, Pa., and that town's "Daily Derrick," resulting from the station going into direct competition with the newspaper on news gathering, has aroused much comment in radio circles.

Report goes that Leigh E. Ore, WLBW manager, decided recently to add news broadcasting novelty to his program, which he gave the title of "Newsfax." He contrived to have telephoned from entrenous sources hot state and national news bulletins, which were rewritten and broadcast.

Somebody in the town complained to the Associated Press and he was subsequently read the riot act against such practices in a telephone call from that news bureau's New York office. Ore ignored the admonition and continued sending out news dispatches so culled over his transmitter. Later Ore effected a news tieup with the United outfit.

Ore then got the idea he could use his studio staff, numbering sixteen, to act as reporters in spare moments and pick up local news items for broadcasting.

Chasing Fires

Station manager now has staff so well trained that if, for instance, a fire alarm is sounded a studio attache is sent to the scene, and a few minutes later the surrounding radio sets are heard tell of Hiram Jones' barn just burning down and of the heroic efforts of the Oil City fire department in attempting to stem the spread of the flames.

And with the editor of the "Oil City Derrick," whose sheet is not due on the street for hours, steaming up, and wondering what he can do about it. WLBW has 500 kilowatts behind it.

SYRACUSE PAPERS CUT 50% ON RADIO'S SPACE

Syracuse, N. Y., March 3.

Generally interpreted as the opening gun in a counter-offensive resulting from radio's advertising inroads, Syracuse Sunday papers have reduced the space allotment for radio publicity and programs

In one instance the cut was 50%, the department going from full to half page.

NBC with 76, CBS with 77 In Hot Outlet Rivalry

Station grabbing competition between NBC and CBS is hotter than ever, with CBS currently possessing the most outlets. CBS now has 77 associated stations, while NBC has 76.

Last week CBS added two new stations to its network, WNOX, Knoxville and KOH, Reno. It also dropped two, Fargo and Hopkinsville.

The CBS chain also formed a Dixie network of 19 stations located in Ashville, Atlanta, Birmingham, Charlotte, Chattanooga, Little Rock, Memphis, Nashville, New Orleans, Savannah, Tampa, Orlando, Miami, Dallas, Waco, San Antonio, Houston, Norfolk and Roanoke.

Of this group three separate units may be formed.

Bargy for Maytag

Chicago, March 3.

Roy Bargy, pianist with Paul Whiteman, succeeds Victor Young as conductor of the Maytag Washing Machine Hour.

Bargy in former seasons has headed orchestras of his own. Young went east to assume an executive berth with Brunswick.

Bargy continues with Whiteman.

LETTERS GUIDE SALARY

Ed McConnel Reported Having Got 5c. a Letter

Cincinnati, March 3.

Ed McConnel, who just finished 26 weekly programs of rural songs and chatter over WLW for a commercial company, was paid according to the number of mail responses. Prizes were offered to writers boosting the merits of the product advertised, and during the period about 260,000 letters were received.

At the Crossley studio it is understood that McConnell received 15c. per letter, or something like $39,000 for his 13 hours before the mike. He is now being booked for theatre dates.

BEST RADIO IDEAS GO BLAH AS SCRIPTS

Chicago, March 3.

It is impossible to sell a radio idea in script form. A program must be worked out and presented by actors or musicians in full detail to interest or sell an advertiser. This is the history of most of the big programs as it is the considered judgment of the idea men and program builders of the industry.

Those who are smartened up to the psychology of radio don't even waste their breath talking to an advertiser, being convinced that no idea or program can be outlined in black and white.

Invariably some of the best radio programs sound dull, listless and even stupid in script form. Performance is what counts over the air and when an advertiser hears the complete routine he will sometimes go for an idea he would ridicule if submitted to him as a business proposition

Newcomers from vaudeville or other branches of show business often make the mistake of striving too hard to be witty or clever. Often what sounds funny on paper is pointless and humorless when percolated through a microphone. A recently reported instance of this sort is Richie Craig from vaudeville. Writing his own stuff for the air, Craig was cramming in so much that half of it was lost. He is now adjusting himself to the new media.

New Tempo

Tempo in radio is quite different than tempo on the stage. Speed and snap is always an asset on the rostrum, but frequently a handicap in the broadcasting studio. It is because of an expert feeling for this uncharted science that the program builder, when genuine, is able to make ideas effective.

Usual course is to build the program and give it as an audition for a client, or better still get the program onto some station for a couple of trials and have the prospective advertiser tune in. Only in this manner can the idea originator cash in.

9 Former Stock Players In Cincy Air Troupe

Cincinnati, March 3.

Nine former stock people comprise the cast of the Crossley theatre, presenting half hour radio dramas for WLW listeners. Idea was started last August. Bills are changed weekly and each playlet is broadcast at varied periods Sunday, Thursday and Saturday for different audiences. Except for the current offering all the etherized playlets were originated by the station's continuity writers.

The players are Mary Smith, Gertrude Dooley and Betty Baxter; Charles Egleston, Walter Maher, Dorothea Barlowe, Harry Holcomb, Jack Zoller and George Lloyd. Director is Ed. A. Byron, WLW production manager.

SOME HARMLESS, OTHERS VICIOUS

Radio Examiners Constantly Chasing 5-and-10 Watt Amateur Broadcasters—Physcopathic Exhibitionism Over Air Most Serious

LOVE TO TALK

Chcago, March 3.

Despite constant closing of dozens of unlicensed radio stations by watchful supervisors, the bootleg studios keep rising from the dust daily. Over 60 estimated in operation at present.

Most of the bootleg stations are located in the sticks, far off from the metropolitan sections, with the unlicensed mob figuring that the distance makes 'em safe from official interference.

Disappointed radio entertainers, turned down by the big city stations, operate the great majority of these under-the-hat transmitters. Crazy violinists, hog-callers, monologists, harmonica artists, ministers, agitators, people with messages, pianists, banjoists, amateur wireless fiends, authors and playwrights looking for an audience, merchants looking for free radio time, nuts with an exhibition complex leading them to bootleg an outfit to dish out back-fence humor, are among the great number of free-lance station operators who break the radio code.

One great class of radio lawbreakers who are out on vicious motives, are the rum-runners, who use bootleg transmitters for signaling and dispatching the rum fleets anchored on the Atlantic and Pacific coasts, and on the Canadian side of the Great Lakes.

Radio code calls for a fine of $5,000 and/or five years in the caboose for such violations, but the backwoods lawbreakers rarely get more than a small fine, while the rum-runners, if caught, get theirs on the prohibition charges.

This is the wey the unlicensed studio back in the sticks usually works. In the hometown, the village merchant sets up his radio apparatus, with power ranging from five to 10 watts, enough to cover a radio of a couple miles, and spends his time between customers telling the neighbors that he's selling bacon at marvelous bargains this week, and that a new supply of gingham has arrived.

In between he informs Mrs. Jones who lives down by the creek, that Mrs. Osgood has been looking for her; and whispers to old Zeke Peters to hop around to hear the new story he wants to tell him, as he just got it from the latest traveling mugg. When there's a customer in the store, he puts on a 1922 phonograph record; or if the studio's equipment doesn't list a record, he merely calls time out while he waits on Mrs. Higginbottom.

Torture

This is all harmless enough, but when the storekeeper's wife or daughters suddenly become ambitious to try their fortune as radio warblers, it's become harmful to the public welfare. Radio supervisors have nabbed many bootleg stations operated by nuts who have ambitions to be great radio entertainers, and who rig up their own broadcasting outfits to inflict their genius on an impatient audience.

Home town agitators, seeking for greater fields to conquer after having already successfully shouted down the group clustered around the cracker barrel, are especially susceptible to the bootleg radio idea.

They set up their home-make riggings, and proceed to boil the surrounding ether with hectic diatribes against the county school board, the price of corn, the alien menace, the dangers of smoking the chain stores, and kindred subjects, until one of the watchful radio supervisors ferrets him out and clamps down.

Ministers who are tired of looking at the same tired Sunday assemblage, also go for the on-the-sly broadcasting, if that's the only way they can get on the air.

More serious trouble, however, is from the maniacs who rig up outfits and splatter the countryside with verbal filth, telling smoking-room stories in detail, filling the air with every dirty word they can think of. These are the physcopathic cases who have their well-known parallels in the police courts of every city.

$955,000 in Five Accounts Secured By CBS Last Week; Includes Talent

Contracts for the expenditure of approximately $955,000 by five commercial air accounts were closed during the past week by the Columbia Broadcasting System.

The largest appropriation is that of Coty, perfumer, of about $600,000 for 52 weekly programs on a CBS network of 33 stations. Second largest outlay is that of "Time," periodical, which contracted for a 20-station hook-up once weekly for a year, at an anticipated total cost of $225,000.

R. Wallace & Co., manufacturer, will spend over $50,000 for 13 weekly programs on eight stations, and La Gerardine, hair tonic account, is budgeted at $65,000 for the same number of weeks but with a 20-station chain and bi-weekly program. Calsodent, tooth powder account, is a renewal for 13 weeklies on WABC at $15,000.

The figures include both the CBS charges and probable cost of talent. In this respect, also, Coty leads the other recent additions to the network and has engaged Irene Bordoni as a singing and dramatic mistress of ceremony for a weekly stipend of $2,500. In addition, Coty will feature an 18-piece orchestra and numerous specialties. This hour starts March 8.

"Time" will present its news facts against a background of music and premiers on March 8. Wallace Silversmith's Hour begins March 7 and will use Joseph Bonime's orchestra and Elsie May Gordon, monologist.

La Gerardine broadcasts on Mondays and Thursdays, beginning March 12 with the first program tentatively set to present music and speakers of national importance by remote control from the Pennsylvania hotel.

Upon completing its first 13-week try of once weekly broadcasts from WABC, Calsodent will continue into the half-year stretch March 12 with a conservative arrangement of health talk.

2 Highest Paid Acts

Gene and Glenn, only radio act on two commercials daily, from WTAM, Cleveland, is the highest salaried radio act with the exception of Amos 'n' Andy. Latter receives $4,000 weekly from Pepsodent.

Gene and Glenn, on Spang Baking, local program, evenings, and with Quaker Oats, on the network, mornings, receive a total weekly salary from both commercials of $3,000.

COAST EXPECTS NBC EXPANSION

Hollywood, March 4.

With NBC hitting its stride in Chicago, the next step in expansion will be on the coast, either Los Angeles or San Francisco, but most likely 'Frisco.

Shifting from coast to coast of commercial hours, with the objective of spreading them over the country, is necessary because of economic and air congestive purposes.

The great west, now almost a local proposition with certain commodities relying on the Pacific slope market exclusively, will thus be tapped from a coast broadcast central.

Land-Wire Charges

Idea of Chicago is to hit the Rockies and west of it, but beyond Denver there is a two hours' difference in time, or only one hour less than when the commercial programs emanated out of New York. The land-wire charges figure in the shift of some of the commercials from New York to Chicago as a source.

Next step will be to broadcast from the coast eastward to take in the west and east of the Rockies' sector.

Such a move may be years away. Chicago was a long time getting the break it now has.

No Pilot

Chicago, March 3.

Chicago Broadcasters' Association in odd fix—that of having no officers to guide it—resulting from withdrawal within a month of President Morgan L. Eastman and Vice-president Ralph Atlass from the local radio field. Next meeting of organization not due to be held for two months.

Eastman closed his connection with WENR upon NBC's taking over operation of former Samuel Insull outlet March 1, while Atlass sold out his interest in WBBM to Columbia four weeks previously.

Atlass has opened an office in the Wrigley annex.

Since withdrawing from the Columbia chain he has been giving most of time to WLAP at Louisville, Ky.

RADIO TIE-IN FOR AD SHORTS ON SCREEN

NBC is considering making a tie-up with Radio Pictures and RKO theatres regarding commercial shorts for RKO clients.

According to the plans, tentative, all NBC clients desirous of advertising by commercial shorts, will be able to do so through NBC's sales department. The client is to allot appropriations for the film advertising, apart from that alloted to radio. Whether NBC's sales department will establish a separate bureau to handle the film advertising, if the project is accepted by NBC, is unknown.

Proposed figures for the shorts, it is said, is $7,500 per film as cost for the production of each short by Radio Pictures. NBC client is to pay RKO half-a-cent per seat per theatre actually occupied during the film's run. With the RKO theatres averaging a weekly attendance of 6,000,000 persons, RKO would be in a position to gross $30,000 from each short made through NBC.

Actual working plans are vague, since NBC states that it is but an idea, still under consideration. If it does go through, its Artists' bureau will handle all talent for the shorts.

WMCA Players in Act For Fox N. Y. Vaude

WMCA, New York indie station, is booking a group of its radio artists in vaude with Fox, opening March 14. Act was produced by Mike Hammer, head of the station's artists' bureau.

Turn consists of A. L. Alexander, WMCA's chief announcer; Sylvia Miller, Jerry Solow, Arthur Tracy, Jeannette Field, Jerry Franks and either Reis and Dunn or Schuster and Tucker.

DUTCH MASTERS
Songs, Orchestra
Commercial
WABC, New York

This was the first of a series of 52 Friday night broadcasts. It is also the commercial for which the agency handling the account conducted a music survey to determine what type of melodies would most appeal, with old time favs copping first prize. Program has been arranged accordingly.

Program seems sure fire and bound to build a following. It is framed in clever style, both to bring out the entertainment value and the plug.

Announcer says he is going to a little cigar store on the corner of his street where each Friday night a gang of musicians and singers gather. He steps into the store, is invited to join the bunch and the music begins.

Value of old-time favs as the most catchy and tuneful bits cannot be doubted after hearing this program. Numbers like "Band Played On," "Yama-Yama Man," "The Vamp," etc., should provide a great kick to the middle aged and old folk among radio listeners. It will also appeal to the youngsters, who may faintly remember strains from the songs.

Lillian Taiz is the soprano. Baritone, billed in the dailies as "Emil," is Nelson Eddy. Both do plenty of singing, having the majority of numbers. Soloing predominates, with now and then a duet introduced. Both voices are praiseworthy.

Good program from all angles.

ARCO ROUNDELIERS
"Reincarnated Celebrities"
Commercial
KYW, Chicago

What radio needs is ideas. But it may be vouchsafed as axiomatic that an old threadbare idea is to be preferred to that desperate originality that achieves nothing else. Such is the sad doom of the "reincarnated celebrity" stunt that it manages to libel rather than celebrate the dear departed while at the same time building up with momentarily intensifying force an almost irresistable wish to try another station.

Opening the sepulchre and arousing George Frederick Handel, the German-English composer, the script laboriously and with garralous dullness proceeds to subject the "reincarnated" music-maker to a typical 1931 newspaper interview. Of the groping, pointless and humorless type of interviewing that goes on between girl film chatterers and Hollywood actors just off he Commodore Vanderbilt.

It is stupendously insipid and flat. Nothing is proved and what arguments could be advanced to establish an educational value or interest do not occur naturally. Common sense alone, regardless of any radio specialized knowledge, indicates with conclusive force that a program such as this is slopping over into the cosmos largely unheeded.

Land.

ARCO
Songs, Talk, Orch.
Commercial
WEAF, New York

Arco stands for American Radiator Company, the plug line being "heat your own home." Programs are called Arco Birthdays, each evidently celebrating the birthday of some personage during the week. This program, Feb. 26, was dedicated to George Riedrich Handel, composer.

Handel was introduced in the character of one of the players and presented briefly, humorously and in an interesting fashion. Orchestra played his songs. Rachel Morton, soprano; Harold Hansen, tenor, and John Moncrieff, bass, sang arias from Handel oratorios.

At the finish, announcer said all who have birthdays during the week, if they inform Arco, will receive special birthday cards.

SALLY, IRENE and MARY
Vocal Trio
Sustaining
WGN, Chicago

Three feminine voices of contralto timbre blended into class harmony. It's a combination that could serve the network programs, properly spotted.

As here used they jump in and out of extended musical programs with intermittent selections. Ideas are modern and results distinguished.

If possessing appearance and stage poise could find stage bookings. *Land.*

GERMAINE and MARK
Songs, Talk
Commercial
WMAQ, Chicago

That Marquette Oil may be known better and used more, this man and woman team sing their songs and in between discuss trivialities. Germaine as hinted by her name is nasally resonant in the French manner of Irene Bordoni and Chevalier.

It's apparently a genuine Gallic that she broadcasts as it is a generally breezy and easy-to-endure program the pair consumate.

Both are well freighted with melody and singly and together accomplish pleasant results. *Land.*

SALADA TEA
WILL ROGERS
Songs, Talk, Orch.
Commercial
WJZ, New York

Will Rogers' appearance on this hour Thursday (26) as guest speaker was probably gratis. Rogers talked for the Red Cross fund.

Rogers spoke swiftly and clearly. From an entertainment standpoint, Rogers was lower than usual, as he forgot that angle, except to pun once or twice.

Nat Shilkret led the orchestra, a fine combination. John Melton, the program's tenor, has a following. Salada is using spotlight advertising for this program, with Melton given heavy billing as the "golden-voiced tenor."

ST. LOUIS SYMPHONY ORCHESTRA
"Musical Lesson"
WMAQ, Chicago.

This program, each Thursday afternoon, is dedicated to high school children throughout the land. Aside from masterly presentation and well rendered music, offering contains also a lesson to busy radio advertising buyers. It combines enough selling points to reach an entire household and keep them all interested. In addition it reaches and, no doubt, holds the high school youngsters.

In this case the "Peer Gynt suite" was played by the St. Louis Symphony, with an announcer to trace briefly the story around which the music is written. American School of the Air, New York, sponsors the 30 minutes, with hardly a trace or hint the program is commercial. Instead, the easy flowing music of the symphony, which here needs no pat-on-the-back for its musical rating in this country.

Timing of the offering is eminent throughout, with an occasional solo to relieve too much instrumental music.

Offering is the sort that makes the dial operator back away from the knobs, content he has a program built by people who understand the game and whose desire is to please instead of plugging an advertising slogan between numbers.

"HER CRIME"
Dramatic Skit
Commercial
WJZ, New York

Period is sponsored by the manufacturers of Italian Balm. Supposed to be a play in a theatre off Times Square. A character called "First Nighter" sews the continuity together.

This program originates in the Chicago NBC studios and Thursday (26) something went wrong with the hook-up and Rudy Vallee, also broadcasting from Chicago was heard through almost the entire period. Vallee gets WEAF in New York, but this night he had WJZ, too.

With interest divided between listening to Vallee's soft crooning voice and the louder and more distinct action that took place here, it was difficult to distinguish just what the drama was all about. What was gleaned of it didn't sound so hot.

"First Nighter" talked about the crowd at the theatre and the players. In the cast of the dramalet itself there are but two, mixed couple. Girl has some funny ideas about crime and at the end, after much discussion between the couple, it is shown how a theft may be innocently committed.

Three short intermissions in between. Orchestra, supposed to be in the pit of the theatre, fills out those periods.

GYPSY TRAIL
Strings, Songs
WABC, New York

A sustaining feature on WABC for a long time, this period holds Hungarian and Gypsy music played in a singularly appealing manner. It is something novel in radio music, appealing to the vast majority because of its melodic romanticism.

Hungarian Gypsy orchestras can in nowise be compared to orchestras or ensembles of any other kind, not even the Russian balalaika orchestras. They are in a class by themselves. The method of rendition in most cases is to squeeze the last strain out of each note by drawing it out slowly on the strings. Ensemble consists solely of strings and the group works together with finesse. Violinist takes most of the solos.

Male and female voices usually dot this program with songs of the same type. This night (27) but one femme sang. A high soprano and oke, albeit one number she vocaled was altogether too lengthy.

BARBASOL
Songs
Commercial
WABC, New York

An improvement on the old-fashioned barber shop quartet. That's the impression this sponsor wants to imply. Barbasol is a shaving cream. Cast is supposed to be in a barber shop.

Songs used are mainly old timers. Harmony is pleasing and soft, but there's one fault that can be remedied. The falsetto tenor predominates and in spots hurts the harmony bits.

Exchange of talk between songs to introduce the next number.

LES REIS and ARTY DUNN
Songs, Accordion
WOR, New York

Reis and Dunn are also on the American Chiclet program over WABC. Their WOR appearances are sustaining. Boys are harmonists of more than ordinary calibre and make a good vocal duo.

Songs nicely paced and varied. When necessary they use a short skit to introduce a number. They could stay off the dialect stuff of the sort they used with "She Lived Next Door to the Firehouse."

Two girls, one announced as Goldie, an accordionist, and the other, Fritzie White, singer, assisted. Accordionist is a big help in swerving the entertainment from straight vocal material to instrumentation. Miss White is also of assistance with her song numbers.

KUNER-EMPSON
Commercial
KOA, Denver

This program, which takes 45 minutes weekly over the class station of Denver, is worth listening to, both for its music, vocal and instrumental, and historical value. Scenes are laid in the pioneer days of the western plains and Rocky Mountains.

Roscoe Stockton, as "Old Wagon Tongue," tells the tales to his nephew, "Buddy," Bobby Oakes, nine years old. Their voices are well suited to the parts, and Stockton's "wait 'till I light my pipe, Buddy," is the signal for many a radio fan to settle back in his easy chair and take on history in a liberal dose.

The more exciting parts are acted out, though last week's battle between the redskins and the U. S. troops should have been dispensed with. "Old Wagon Tongue" could have done it up crisply in his slow drawl—and with Buddy's excited remarks—would have gone over the air much better.

Western music used in the introduction, such as "Springtime in the Rockies" and "Somewhere in Old Wyoming." Too much humming in the latter. Program ends with 15 minutes of harmony by the Kuner-Empson Sunshiners. Commercial angle is mentioned only at the opening and closing. Announcer, Ralph Freese, keeps the program moving rapidly.

DR. IRONSIDES
Noon Gospel Meetings
Grand Theatre
WMBI, Chicago

Program does more than anything else to prove the inflections used by the average minister from the pulpit fail to click in the home parlor when sent out on the ether. In this case Dr. Ironsides has some of his words bursting through the machine so loud it startles, with the rest singsongy and hardly of the style to hold anyone except those extremely religious. It is the old style preaching and supposed to be most effective, weheras it is anything else over the air.

Old fashioned religion on the air is admittedly a hard commodity to sell. Most of the successful gospelites today only fringe on the subject. Dr. Ironsides, however, dips into all the terrors of Hell in a stentorian voice that at all times can be heard.

Offering, staged daily in a Loop theatre during the winter months, is an effort to have souls hit the sawdust trail. "Down admidst all the business and sin of this great city," are some of the stock phrases. Likewise, Dr. Ironsides makes plenty scolding remarks to the Loop mob.

In the hour program caught the clergyman won one convert. Obviously the whole is intended to reach elderly trade, with only regular church music to relieve listeners from the powerful booming voice.

Moody Bible Institute controls WMBI.

PEG MORELAND
Crooner
WFAA, Dallas

Chanting old cowboy and mountaineer ballads, this one-legged warbler was one of the town's first radio entertainers. Nothing much to his stuff, but the plaintive wail plus a guitar gets some regular customers.

Typical tunes, "Chisholm Trail," "When the Work's All Done This Fall," "Little Brown Jug," which possess natural appeal in southwest. Tendency to get monotonous before halfway through. Wisecrack here and there between numbers helps, especially as he does his own announcing.

At one time Moreland rated ace with the fans, helped by a couple of recordings, but has slipped out of the feature class. *Rudy.*

JEAN and JOAN
Vocal
WFAA, Dallas

One of those harmony femme combos, running more or less in same strain for about half hour. Variety of old melodies and pop songs, with occasional piano solo for break. Gals have fair vocal talents for the mike. Good portion of program requests.

Off-mike they're the Lindhe Sisters, with Vin, the elder, also studio accompanist and organist; most versatile ether entertainer in this section.

Average listener will turn the dial off after the first five minutes.

Rudy.

LAUGHLIN-HARRIS BAND
KFI, Los Angeles

This is another of the worthwhile w. c. hotel bands etherizing along the Pacific. It's from the Embassy room of the Hotel St. Francis, San Francisco, picked locally by KFI on a limited NBC network.

While it doesn't necessarily follow that a band spotted in one of the smarter hotels must be outstanding, Laughlin-Harris outfit rates with the better units in Frisco and comes on after 11 p. m., when the best dance music, such as it is, gets on the air out here.

L-H goes in for novelty vocal treatments as in "Linda" and heats it up with "St. Louis Blues," "If I Could Be With You" and kindred type mooch tunes. *Abel.*

MAILLARD ENSEMBLE
Violin and Piano
Commercial
KFKX, Chicago

Luncheon music for those who don't mind the heavy Maillard checks, and like to sip tea and break biscuits in a spot long known as ritzy. Added piano and violin music, of semi-classical tunes, is efficiency enough rendered to keep step with the tempo of the place. Whoever the violinist is, his obligatos stand out as sweet and skillful musicianship.

Whole offering is marred because the chatter of the customers flows with the music over the air. Spot is frequented most by femmes, with their noise through the mike killing the value.

CLICQUOT CLUB
Orchestra, Banjo
Commercial
WEAF, New York

Since this period was last caught Clicquot grabbed itself an m. c. He does help. Program is practically all straight instrumentation, with but one song by a weak tenor.

The m. c. injects a little pep and novelty with his patter, helps to fill out brightly, and builds up for the next number. He should avoid flippancies.

Orchestra is an oke combination while not out of the ordinary. Harry Reser, banjoist and leader, is the instrumental soloist. Gets plenty melody out of his strings.

"THEATRESCOPE"
Musical Comedy Extracts
British Broadcasting Corp.
2LO, London

This production, second edition of a show put on the air two months ago, is typical of the good and bad in British broadcasting.

Opens by introduction of a professor with an invention whereby he can tune in to any London theatre and pick up songs and things which were big hits in their day. In the hour's run something like 12 or 15 shows are picked on, with interpolations by the professor and the jazz-soaked youth who helps him.

First edition, which was very popular here, included some of the best known musical comedy numbers of the past 30 years, with emphasis on the old stuff and the melody angle keenest. New version does exactly the same thing. The tunes are well chosen, and good ones, but the number has the same blemish as its forerunner, the audiences, tuned to modern stuff, sit waiting for cuts from shows like "No, No, Nanette," and get, instead, extracts from scores at the old Gaiety.

Production emphasized the usual BBC technical perfection, each song fading in and out as though being received on the "theatrescope," with deliberate interference and some howling. Sounded as though at least four studios were being used at once, and the technical accomplishment was very fine, which always applies.

John Watt and Gordon McConnell arranged the pieces, and the former wrote the dialog, which was well suited. Leslie Woodgate led the orchestral background. Singers in the show included Olive Groves, Gwen Alban, Foster Richardson, Elsie Otley and Esmond Knight. *Chap.*

JACK FROST
Songs, Orchestra
Commercial
WEAF, New York

Pleasant little orchestral program. Not much vocal work. Oliver Smith, tenor, was used for but two numbers, both good.

Straight instrumentation is varied here by introduction of musical novelties by some of the band. These solo bits helped diversitfy the straight orchestral renditions which so many orchestras stick to from start to finish.

TITLE TILT

Scrap on Over Winchell's Column Name and Song

Bibo-Lang is seeking to enjoin Monarch Music Company from issuing a song titled, "Things I Never Knew Till Now," carrying the subtitle, "With apologies to Walter Winchell." Sam Moanfeldt, attorney, is representing Bibo-Lang in its action against Monarch.

Bibo-Lang is publishing a song bearing the title, "Things I Never Knew Till Now," the lyrics for which Winchell wrote. Al Van did the music. Bibo-Lang claims priority rights on its song.

"Things I Never Knew Till Now" is the heading of one of Winchell's columns in the "Mirror."

Nacio Brown Tarries At Reno for Divorce

Hollywood, March 3.

While Ruby Porter Brown, wife of Nacio Herb Brown, sloughed the songwriter terribly on alimony and counsel fees in the Los Angeles courts, the latter is now a resident of Reno, preparatory to starting divorce proceedings against Mrs Brown for desertion.

The former Ruby Porter, "Follies" girl, petitioned the court and secured an increase of her alimony from $750 to $1,000 a month; an additional $2,500 legal fees on account, and $1,000 more for additional court costs.

Wayne King's Salary

Chicago, March 3.

Wayne King strikes out for a two-week tour of one-nighters on a leave of absence from Aragon ballroom stand April 6, making first appearance at a Washington University, St. Louis, event the next night.

Each stand guarantees King $1,500 plus a cut on the intake on all but the university engagement.

HERE AND THERE

Bobbie Meeker opening at the Baker, Dallas, May 21, with Ted Weems to follow. Dallas engagement succeeds current Muelbach, Kansas City, stand.

Johnny Johnson goes into Hotel Lowry, St. Paul, March 4, coming from Westward Hotel, Phoenix, Ariz.

In Your Hat-Offices

Feist will not reopen any of the branch offices which it recently closed. It believes that its reps, exclusive of Chicago, where it still maintains an office, can do just as good work with offices under their hats, besides cutting down the overhead.

Switches among the Feist reps which take place this week are Fred Dempsey from Cleveland to the coast; Harry Kessel from Cincinnati to Cleveland, and Rudy Bye as new rep for Kansas City.

WHITEMAN'S $600 WEEKLY

Bandsman Gives Wife Alimony As Divorce Suit Starts

Chicago, March 3.

Divorce proceedings have been started by Paul Whiteman against his wife, Vanda Hoff, the dancer, on charges of desertion.

An agreement has been made between the two, with Whiteman stating that he will pay Mrs. Whiteman $600 weekly permanent alimony. Custody of their child, Paul, 7, will be arranged so that Whiteman will have the boy with him a minimum of three months each year.

Whitemans married on Nov. 4, 1922, with the bill charging she deserted him on Jan. 15, 1929.

Agent's Son Sues M. C. For $7,500 Commission

Frank Wolf, Jr., Philadelphia agent, is suing Teddy Royce, m. c. at the Mastbaum in that city, for $7,500 commission on a five-year contract which he claims is due the estate of the late Frank Wolf.

Although Royce lived with the Wolf family for nearly two years, he never kicked in, Frank Wolf, Jr., stated.

Olsen Goes MCA

Miami, March 3.

George Olsen has a contract with Music Corporation to appear under its management for the next year.

Olsen closes at Floridan here, March 7, and will go on the road playing one night stands.

Murphy and Johnson, crack dancing team that Olsen brought with him from California are leaving, and will go to New York.

DAILIES-RADIO AS ALLIES

Indie Broadcasters Organize To Fight Networks; Cautious But Take Belligerent Attitude

St. Louis, March 3.

Owners and representatives of 121 of the smaller radio stations sprinkled throughout the country met at the Chase hotel here last week to give vent to their accumulated burnups. These, they decried, as the gobbling up of the clear air channels by the two big chains and the gentle runaround their problems are getting at the hands of the Federal Radio Commission.

As the first step in what was termed as the "battle for self-preservation," about 50% of the assembled radioteers organized themselves into the Associated Broadcasters of America, and elected a board of directors. Committee is scheduled to meet in Washington, D.C., in about six weeks to choose the association's officers and select an executive director to run the proposed capital bureau.

It was a spirited yet cautious group that came together to let off steam and at the same time find out what an organization of station directors away from and opposed to the present National Association of Broadcasters could do for them.

Innuendos crept into the early part of the meeting's discussions that the National Association was dominated by NBC through the coterie of officers in control. Somebody asked offside who it was that met the deficit between the $19,000 collected in dues and the association's disbursements of $35,000 for the past fiscal year.

No 50,000 Wattage

Speakers, who seemed to be steering the course of the get-together, kept repeating that the main purpose of the new organization was to bring about a more scientific allocation of stations and to prevent granting of any more 50,000 watt permits.

Charges were made that the chains control the bulk of the present clear channels and that NBC and CBS are rapidly buying up others in this category as well as trying to get the Federal Radio Commission to increase these clear channels to 60 and thus make the burden of the smaller station tougher than ever.

Several broadcasters took the stand that the association should call upon the radio commission to allocate three 5,000-watt stations to each clear channel instead of letting one 50,000-watt outlet hold it exclusively, as at present. Attitude taken that if these three stations were placed at sufficiently distant intervals resulting interference would be negligible.

Organizing committee in its report pointed out that big stations have been the only ones able to afford to hire outstanding attorneys and engineers to present their point of view.

If any prejudice exists at the Radio Commission in favor of the high-power stations, committee declared, it may be attributed to the fact that that has been practically the only point of view presented to the commission.

Only way around situation wherein big stations controlled by chains or influential in certain circles threaten to freeze out little fellow by power aggressions, organizing committee advised, was for the smaller stations to all get together in own organization so that top-notch lawyers and engineers could be engaged to present other side of the picture.

First move of the Associated Broadcasters when their organization is completed will be to call upon government air commission to turn down any more applications for increases in power to 50,000 watts. If commission grants any more such high power permits, the independent broadcasters group propose to take such approvals immediately to the Court of Appeals.

Next move, if decision goes against them in higher tribunal, planned by independent broadcasters, is taking matter to Congress and ask for probing of Radio Commission's conduct by special Congressional investigating committee.

Report submitted to gathering urged that as soon as possible data be prepared on other matters vitally affecting smaller stations for presentation to the commission and that if favorable action is not forthcoming from the Federal examiners an appeal should be made to the people of the country and to their representatives in Congress, with the idea of getting such relief by legislation.

Association's Washington bureau will have on hand for services to members an executive director, a radio engineer of bigtime repute and an attorney well conversant with all phases of broadcasting legal intricacies.

Executive director will not only be assigned to the duties of campaigning for new members and direct activities of association's engineer and lawyer but act as watchdog on all doings of Radio Commission and Congress and keep the pot generally boiling in behalf of the smaller stations.

Whenever possible to do so without antagonism to other members, the attorney and the engineer will help member stations with their individual problems and lend their good offices toward settlement of matters of controversy between members and so save for them the expense of a hearing before the commission.

Among other things further expected of the executive director on the job is getting an attorney on copyrights to make a thorough study of the entire copyright situation with a view of making recommendations to Congress for such changes as may seem desirable.

Letters and wires were received from about 150 other stations expressing regret at not being able to be present and offering co-operation and support to independent broadcasters body. Radioteers present who did not join organization declared for most part they were without authority to act for station and all they could do was report back proceedings to their associates.

Steerers

Association's board of directors composed of J. T. Ward, WLAC, Nashville; L. E. Ore, WLBW, Oil City, Pa.; G. E. Zimmerman, KPRC, Houston, Tex.; H. J. Brennen, WJAS, Pittsburgh; Henry Field, KFNF, Shenandoah, Ia.; Edgar Bell, WKY, Oklahoma City; Curtis Mushlitz, WGBF, Evansville, Ind.; and J. F. Wright, WILL, Urbana, Ill.

Quite evident majority of radioteers assembled were none too hot about letting the world know right now about their plans. Chain affiliations and obligations and awareness of the absolute power of the Federal Radio Commission—perhaps had a lot to do—these lads not so assertive in manner during the discussions, who join as well counter organizations.

NBC and Columbia each had a representative on hand to look in on the proceedings and report back to the home office.

Only contrary note struck during the proceedings that got a resounding rise from the independent radioteers was the suggestion made by Tom Patrick Conway of KWK, that, before going about the business of organizing a second order of broadcasters, it perhaps would be wise to first approach the executive committee of the existing association and find out whether any relief could be obtained from that source.

Conway's remark was greeted with cries of "Not a chance!" "The N. A. B. is controlled by the two big chains!" and "We'll fight our own battles!"

99 DAILIES ARE AIR-CONNECTED

Direct Ownership or Operation in 43 Cases—2,392 Daily Newspapers in United States and Canada —When One Goes Radio, Rivals Apt to Follow

MOSTLY BIG TOWNS

Chicago, March 3.

Notwithstanding the reputed bitterness felt by newspaper publishers in general against radio, many prominent dailies own, control or have official tie-ups with radio stations.

"Variety" has compiled a list of such radio-newspaper affiliations. It is believed to be fairly complete, but may fail to take note of stations whose understanding with some local sheet is too unofficial or vague to be traceable.

Of 99 stations with newspaper alliances 43, or practically 50%, are directly operated, through ownership or lease, by the dailies.

Presumably the practice of such dailies is to give free and generous publicity in their columns to the programs of their stations with an equally presumable tendency to play down or ignore other stations. That is the situation in Chicago, where five leading stations are affiliated with the five leading dailies.

Part of the reason for many newspapers without radio connections refusing to mention radio programs by name is a business policy to force so-called spotlight announcements from radio stations or advertisers. In other words, if instead of listing Lucky Strike Hour they merely say Dance Music Hour, it is expected Lucky Strike may take space to call public attention to the fact that at a certain hour they will be on the air.

"Spotlight" Increases

It is understood that "spotlight" advertising in daily newspapers has increased over 200% in the last year or so.

Following is the list of the radio stations having direct connections with dailies. Those marked with an asterisk (*) represent ownership or operation by the newspaper.

KPJM—Prescott, Ariz., "Journal-Miner."
KVOA—Tucson "Citizen."
KELW—Burbank "Tribune."
KMJ*—Fresno "Bee."
KFVD—Los Angeles "Record."
KFWB—Los Angeles "Examiner."
KMTR—Los Angeles "Herald."
KNX*—Los Angeles "Evening Express."
KLX*—Oakland "Tribune."
KROW—Oakland "Post Enquirer."
KFBK*—Sacremento "Bee."
KFRC—San Francisco "Call-Bulletin."
KPO*—San Francisco "Chronicle."
KREG*—Santa Ana "Register."
WILM — Wilmington "Sunday Star."
WJSV* — Independent Pub. Co., Washington.
WMAL—Washington "Star."
WOL—Washington "Times" and "Herald."
WFLA—Clearwater "Sun."
WDAE*—Tampa "Times."
WSB*—Atlanta "Journal."
KFKX* — Chicago "Herald and Examiner."
KYW*—Chicago "Herald and Examiner."
WAAF*—Chicago "Drovers' Journal."
WBBM—Chicago "Times."
WGN*—Chicago "Tribune."
WIBO—Chicago "American."
WMAQ*—Chicago "Daily News."
WJBC—Peru "News-Herald."
KFLV — Rockford "Register-Republic Star."
WCBS—Illinois "State Journal" and "State Register."
WHBU—Anderson "Bulletin."
WSBT*—South Bend "Tribune."
WMT*—Waterloo "Tribune."
KGNO—Dodge City "Globe."
WIBW*—Capper Publications.
WHAS* — Louisville "Courier-Journal" and "Times."
WDSU—New Orleans "Tribune."

(Continued on page 68)

Schoolmam Radio Checkers at Present May Be Displaced by New Central Bureau of Experts

Chicago, March 3.

With merchandisers using the air channels increasingly dubious as to whether their programs are getting the proper and on-the-level broadcasts by stations, advertising agencies are groping around for some systematized and surefire checking medium.

To that end directors of the radio departments of the bigger national agencies are talking about organizing a centralized bureau that would handle the job at a minimum fee satisfactory to advertisers.

What they have particularly in mind is an outfit with branches all over the country similar to the Federal Accounting Service, which since last summer has been functioning as a checking service on exhibitors for picture distributors.

Heretofore clients and advertising agencies have been relying upon word of broadcasting station that contracted programs had been etherized per specifications, with affidavits to that effect being submitted upon request.

One of the big time agencies recently inaugurated a system of checkup of its own, using schoolteachers for the most part to listen in on its accounts' programs and report accordingly to the home office. Schoolteacher checkers are supplied with a bunch of questionnaires and a schedule of programs or spot advertising announcements contracted for with stations in their particular localities.

Want No Bouquets

Questionnaire of mentioned agency leads off with a note to checker, reading:

"In requesting a complete, impartial report on this program, we do not want compliments unless they are deserved. If you think the programs are poor, or could be improved, we will appreciate your saying so, and giving us your reasons. For only in this way can you help us fulfil our obligation to our client and to the public."

Following come the remarks, with the suggestion:

"If possible, compare your impression of our client's program with that of preceding and following programs."

And another asking the checker to quote comments of any friends who heard client's program.

For twirling the dials and giving rapt attention to what the electric waves are saying, when so requested by the agency, the schoolmarms receive from $5 to $20 a month. Some have as many as six agencies on the string.

Of late bureaus claiming to have trained representatives in most key spots have sprung up to offer such checking services, but at a fee the agency is loath to pass along to the account.

A trained checker, working for a centralized bureau, say the agency men, would immediately to able to spot the defectiveness of a program's broadcast and tell when a program has been cut, or scrambled in transmission in the cases of electrical transcriptions.

Cost of checking, it is figured, would have to be borne by advertisers and included in estimate of radio campaign.

Several national distributors have tried out checking copies of broadcast by taking off complete program on the air on aluminum discs, using double record cutting apparatus, cost ranging between $10 and $30 an hour. But main purpose of disc take-off was to have on hand record of broadcast as aid to sales promotion or for distribution among outlying stations on spot broadcasts. Obviously too expensive and unnecessary as common checking device.

WATTAGE LIMIT FOR 40 BIG STATIONS?

Chicago, March 3.

Against the growing protests of the little fellows who fear their ether life is being snuffed out the important radio interests are moving in the direction of establishing one 50,000 watt station on every clear air channel. Which means eventually a total of 40 such powerful stations blanketing the country and inevitably making impossible the continuance of many of the weak-lungers.

Radio set manufacturers line up with the broadcasters in this move to dot the land with super-stations. Manufacturers' motive is a desire to reach the farmlands. Urban communities are pretty well saturated on radio sales but the agriculturists still constitute a rich market for sets. Powerful stations making available big city programs increase the radio sales prospects in the alfalfa country.

As at present organized, there are only 11 maximum power stations, with the license recognizing, even then, only 25,000 watts for general broadcasting purposes, and the additional 25,000 watts written off for experimental work. Studios now using the 50,000 watts are: KDKA, Pittsburgh; KMOX, St. Louis; WCAU, Philadelphia; WEAF, New York; WENR, Chicago; WFAA, Dallas; WGY, Schenectady; WTIC, Hartford; WLW, Cincinnati; WOAI, San Antonio; WTAM, Cleveland.

Permits for the construction of 50,000-watt transmitters have been granted to KFI, Los Angeles, and KNX, Hollywood, who split the day's broadcasting time between, and engineers are now at work installing the equipment.

In the first zone WABC, Columbia key outlet, and WJZ, National Broadcasting's minor network feeder, have been recommended for 50,000-watt permits. Other stations whose applications for similar increases in power have been approved by the Radio Commission's field examiners consist of WSM, Nashville; WSB, Atlanta; WGN, Chicago; WCCO, Minneapolis; KPO, San Francisco and KOA, Denver.

Of the eleven maximum power transmitters currently in use nine come under the control or affiliation of NBC, while Columbia's alliance is limited to KMOX and WCAU. Only Columbia alliance is list of newly recommended high-power stations is the Minneapolis station.

Within a short period New York will have three stations broadcasting on a power of 50,000 watts. Currently, NBC's WEAF is the only metropolitan station on that channel.

NBC's WJZ, now on 30,000 watts, has been granted permission to use 50,000, and CBS's WABC, now on 5,000, will go to 50,000.

Mike and Herman Move

Chicago, March 3.

Mike and Herman, featured past year over WENR, joins WBBM on a sponsorship broadcast March 15.

Pair signed by Kasper Coffee for 52 weeks at weekly rate of $500.

Chief Announcer

Kenneth Hoffman has been appointed chief announcer of WBNX, New York. He was with WEBJ for three years.

George A. Ward is relief announcer.

English Radio Monopoly Endures Plenty of Criticism But Seems to Fairly Please, Without Ads on Air

London, Feb. 21.

Governmental monopoly of broadcasting through Great Britain cuts both ways from the listeners' point of view.

It keeps advertising entirely off the air and it keeps commercial propaganda away from the sets.

Inevitable result of government controlled radio, however, is a tendency towards governmental propaganda. The British Broadcasting Corp., although probably trying to be perfectly fair, leans towards the constitutional pillars.

Radio field in England suffers, obviously, through having no competition, as one gigantic nation-wide net. B. B. C., in trying to cater for everybody, makes some pretty bad errors, but at the same time gets away with good results.

Despite the blah and attacks on the B. B. C., the standard of broadcasting in England is probably higher than anywhere else in the world. To test this the average Londoner has only to plug in to the Continent, where even the biggest stations are content to use disc records most of the day. Disc relays are unknown in English broadcasting, except during the mornings, when folks at home apparently fin. .hem cheerful.

The B. B. C. would probably do better if it kept off the air more. Twelve hours continuous broadcasting year in and year out necessarily means the supply of worthwhile turns is inadequate.

Technically, through an elaborate relaying system, English broadcasting reaches out very well. Even the weakest sets in the country having a choice of two English programs. One is from the high-powered national transmitter and the other from the local arm.

On Sundays

Bugbear of English broadcasting is the Sunday problem. The B. B. C., being a state business, has to acknowledge the state religion, with the result Sunday programs consist of relayed church services, oratorios, cantatas, and other cheerful delights. Some modest classical orchestral work is the lightest thing on the English air on Sunday evenings.

B. B. C., despite general panning, obstinately refuse to put over popular stuff Sundays, although it could easily do so on some of its alternative stations.

Reception sets in England are probably much inferior to those in America. There are something like 10,000,000 radio licensees in a 40,000,000 population. Probably nearly a third of these are the old crystal sets which just give earphone reception.

Dance music, usually relayed from some leading resort, is a regular feature of all English programs from around 10 till midnight every evening except Sunday.

Leading races and such are relayed on the air, while the Rugby football code, college game, gets its broadcasts. Outdoor relaying excellent.

So do Parliamentary speeches, public dinners and things. These latter usually get the imperial propaganda note fairly well stressed.

Studio Turns

Greatest criticism against British broadcasting is the mediocrity of its studio turns, particularly in the vaudeville programs. Although some leading theatre figures are gradually getting used to the air, most stay out on account of the low salaries.

Within the studio the B. B. C. continues its policy of being rather over the public level, with more emphasis on chamber music than musical comedy, and more inclination to publicize talks on Socrates than sure-fire patter from vaude.

At present, when there's no outdoor excitement, the fans tune up for a half-hour lecture on the general theory of relativity; or, if they want to be desperately amused, get 20 snappy minutes with the Greek philosophers.

Long May It Rave!
The Village Grove Nut Club in Greenwich Village, New York, where
Dave Abrams Orchestra
tickles the toes of patrons with these tunes of the times:
"Blue Again"
"99 Out of a Hundred" (Wanna Be Loved)
"Overnight"
"By the River Sainte Marie"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

Thrasher Divorce

Pittsburgh, March 3.

Allen Thrasher, KDKA announcer, sued for divorce here by his wife, Virginia Thrasher. She charges barbarous treatment. They were married in 1925.

Mrs. Thrasher is the daughter of Eugene Connelly, for years a showman here.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
WEEKS MARCH 6-20
PUBLIX THEATRES, CHICAGO

DUKE ELLINGTON
and His Cotton Club Orchestra
Week Feb. 27, Uptown, Chicago
Week March 5, Paradise, Chicago
IRVING MILLS
Mills Building, 46th St. and Broadway
New York, N. Y.

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

THE BRICK TOPS
(PARISIAN RED HEADS)
America's Greatest Girl Band
ARCADIA BALLROOM
Broadway at 53d St., N. Y.
Permanent Address
28 West North St., Indianapolis, Ind.

TED LEWIS
Week Feb. 19, Paramount, New Haven
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

Radio Allies

(Continued from page 67)

WSMB—New Orleans "Item."
KTBS—Shreveport "Journal."
WABI—Bangor "Commercial."
WLBZ—Bangor "News."
WCSH—Portland "Express" and "Press-Herald."
WTAG*—Worcester "Telegram" and "Gazette."
WWJ*—Detroit "News."
WDAF*—Kansas City "Star."
KSD*—St. Louis "Post-Dispatch."
WJAG—Norfolk "Daily News."
WBEN*—Buffalo "Evening News."
WCDA—"Corriere d'America" and "Progresso Italo Americano."
WWNC—Asheville "Citizen" and "Times."
WSJS*—Winston-Salem "Journal" and "Twin City Sentinel."
WSPD—Toledo "Blade."
KFJF—Oklahoma "News."
WKY*—Oklahoma Pub. Co.
KGFI—Shawnee "News" and "Star.
KFJI—Astoria "Budget."
KMED—Medford "Mail Tribune."
KGW—Portland "Oregonian."
KOIN—Portland "News."
KXL*—Portland "Telegram."
WGAL—Lancaster Newspapers.
WGBI—Scranton "Republican."
WQAN*—Scranton "Times."
WNAX—Yankton "Press" and "Dispatch."
WMC*—Memphis "Commercial Appeal."
KWWG*—Brownsville "Herald."
KGKB—Brownwood "Bulletin."
KRLD*—Dallas "Times-Herald."
WFAA*—Dallas "News" and "Journal."
WRR—Dallas "Dispatch."
WDAH—El Paso "Herald-Times."
WBAP*—Carter Publications, Ft. Worth.
KPRC*—Houston "Post-Dispatch."
KTLC—Houston "Post-Dispatch."
KGKL—San Angelo "Standard."
KTSA—San Antonio "Light."
WOAI—San Antonio "News" and "Express."
WHIS*—Bluefield "Daily Telegraph."
WOBU—Charleston "Advertiser."
WSAZ—Huntington "Advertiser."
WCLO—Janesville "Gazette."
WIBA*—Capital "Times."
WISJ—"Wisconsin State Journal."
WISN*—"Evening Wisconsin."
WTMJ*—Milwaukee "Journal."
WRJN*—Racine "Journal-News."
WHBL—Sheboygan "Press."
KGU—Advertiser Publishing Co.
CJCJ*—Albertan Publishing Co.
CJCA*—Edmonton "Journal."
CKCD*—Vancouver "Daily Providence."
CHNS—Halifax "Herald" and "Evening Mail."
CJGC*—London "Free Press."
CFRB—Toronto "Globe."
CFCA*—Toronto "Star."
CKGW—Toronto "Telegram."
CKNX—Toronto "Mail" and "Empire."
CKCK—Saskatchewan "Leader-Post."

Radio Engagements

Irene Bordoni, Eugene Ormandy conducting 18-piece orchestra on Coty Hour, CBS, for 52 weeks, starting March 8.

Robert Goldsand, pianist, on Columbia Concerts program, WABC, March 11.

Ernest Schelling, conducting, and N. Y. Philharmonic Symphony Society orchestra, Children's Period over WABC March 7.

Paul Small, tenor; Jesse Crawford, organist; Louis A. Witten on Royal Typewriter Hour, CBS, March 8.

John Brewster and Tom Tarrant added to Henry George Hour, WABC and Columbia network.

Dorothea James will debut on the Radio Round-up program, CBS, March 5. Others booked are John Walker Hundley, Sylvia Clark, Jimmy Riley, Major and Minor and Freddy Rich orchestra.

Booked for NBC programs through Mort Milman, NBC's artists' bureau: Harry Richman, Fleischmann, March 5; Billie Burke and Ivor Novello, RCA-Victor, March 8; Alice Boulden, Nestle, March 13; Bernice Claire, Fleischmann, March 26.

Samuel E. Reyburn and J. V. FitzGerald for American School of the Air program over CBS Feb. 6.

Charles J. Oppenheim, Jr., for Peter Pan broadcast, WABC, Feb. 5.

Ben Alley, tenor; Betty Smart, contralto; Freddy Rich's Dandies, on Howard Dandies March 8, CBS.

Sid L. Hydeman, Home-Makers' hour, WABC, March 5.

Elsie May Gordon, Jascha Bron, Josef Bonime's orchestra on Wallace Silversmith's program, CBS, March 7.

Lily Pons, French soprano, recently at the Metropolitan, will appear on the RCA-Victor hour over NBC April 5.

Carroll Gibbons, composer, guest artist with Happy Wonder Bakers (NBC) March 10.

NBC Sets $5 Less Commish As Standard Salary for Singles On Chi Sustaining Broadcasts

Chicago, March 3.

Recent glutting of the entertainment mart in Chicago with talent of every description has sent prices paid for mike appearance tobogganing. Local NBC studio has established the rate of $5 for single artists on sustaining programs.

Even at that, entire fin is not turned over to entertainer, 10% being deducted as commission by Artists' Bureau, giving $4.50 net to the performer.

Published reports that NBC was adding about 60 sustaining programs in its blue network originating in Chicago during month of February resulted in town's becoming a mecca for professional singers, musicians, dramatic readers and whatnot, as well as amateurs of same categories with a yen for mike laurels.

NBC's new standard rate has artistes of broadcast experience burning up, but helpless in contending against operation of law of demand and supply that has put chain in dictating saddle.

If an entertainer who has appeared time and time again before studio mikes on sustaining program broadcasts kicks about the low stipend, he or she is informed there's lots of talent around Chicago that would jump, even gratis, at opportunity to appear before an NBC mike on a network broadcast.

Glory Argument

As corollary argument in cases where entertainer's services are really wanted, a studio official ladles out sales talk to effect that all NBC broadcasts are wonderful opportunities for the artiste in that he or she is thereby becoming better known to radio audiences, and such increasing popularity will in time come to attention of some commercial account.

ADDITIONS GIVE COAST CHAIN NETWORK OF 12

Hollywood, March 3.

The United Broadcasting Co. gets a chain of 12 coast stations through a new set-up which brings in five new outlets as against eliminating three.

Trio out are KTM, Los Angeles; KTAB, San Francisco; stations of the Pickwick Broadcasting Corp.; and KXA, Seattle. KGB, San Diego, also belonging to Pickwick, remains in the network.

New stations in the UBC lineup are KGA, Spokane; KJR, Seattle; KEX, Portland and KPQ, Wenetchee, Wash., all owned by the Northwest Broadcasting Co., and KYA, San Francisco, Pacific Broadcasting station.

Strength of UBC is now concentrated mostly in the Northwest, with eight stations and KFWB the local outlet. The chain is taking over an entire building on Seventh street as part of its coast expansion.

Pyle's Mike Nod

Chicago, March 3.

C. C. Pyle, promoter, turned up in Chicago last week in the admittedly snappy racket of electrical transcriptions for radio.

It's Pyle's first nod in the direction of the microphone.

10c Columns Sales

Sales of the 10 best columns written by Paul Gallico and Sid Skolsky by the N. Y. "Daily News" in pamphlet book form so far shows Skolsky leading the sports writer by around 1,000 book sales.

The books which sell for 10c have been on sale now for about three weeks.

Ad Agencies After 15% from Talent, Expecting Actors Will Pay It

Chicago, March 3.

Western division of the American Association of Advertising Agencies met in Chicago last week to consider radio, as it affects their business.

They flat-footedly declared the advertising agency must get its regular 15% from talent, as well as from radio time. However, they oppose the establishing of booking offices as part of the organization of any agency.

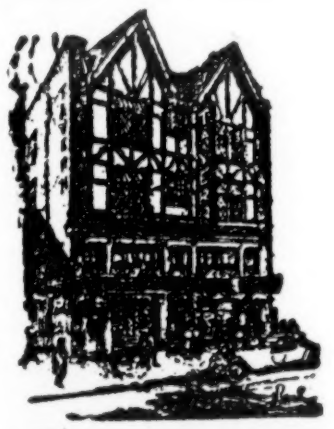
Implication of this decision, which will be placed in effect shortly, is that actors must pay 15% of their salary to the ad agency on top of the regular 10% due their regular agents, who contact the ad folks.

Advertising men admit knowledge of the fact that actors generally pay but 10% commission, but claim that they must have the extra 5% because they have to arrange so many auditions with clients it amounts to extra work on their part.

Meeting went on record as advocating immediate abolition of dual station rates before the radio broadcasting business gets "into the morass that newspapers are in." Mention was made that the Chicago "Daily News" station WMAQ, had recently established a single rate for local and network broadcasts, although paradoxically in its news columns it still maintains national and local rates on advertising.

A.A.A.A. voted as favoring teaching the radio business to advertising men rather than teaching advertising to radio men. Qualification for the manager of a radio department in an ad. agency was defined as including a working knowledge of radio and its technique, creative talent in this field, intimate knowledge of each advertiser's problem, a wide general knowledge of advertising, and an open mind. Latter inference is a willingness to advise against radio, if the case indicates time is not ripe.

Next meeting of the four A's western council is scheduled for Chicago March 25.


TAVERN
A CHOP HOUSE
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MR. JESSE CRAWFORD
ORGANIST
PLAYING: LIEBIESTRAUM, 2nd HUNGARIAN RHAPSODY
WABC every Sunday, 10 to 10:30 P. M., "Royal" Hour
Every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Weepy 1931 Carnival Season in Prospect as Big and Little Foresee End of Midway Racket

Chicago, March 3.

Early spring indications make it more and more apparent 1931 will probably be the worst in carnival history. Of the six major outfits, striving to get ready for the road, only about half have been able to do any building or painting the past winter because of lack of funds.

Almost impossible to secure financial assistance any longer for this sort of amusement. A few years back, most any fair sized outfit wintering in a town, could secure backing for winter rebuilding and the first few opening week. Angels, however, seem to have passed entirely out with many of the outfits piled up in barns awaiting the warm weather.

What outfits do get open this year will present a sorry appearance. Understood the Johnny J. Jones outfit, with a string of 28 fairs booked, has heavy obligations pressing, with note holders demanding action.

Johnny J .Jones, who died recently, was able to keep the trick moving because he could promote cash on his personal influence. Other big tricks, including Rubin & Cherry two shows and others, also have problems.

Small Guys Outlook

Excluding the larger carnivals there are some 100 small outfits that have been playing the smaller towns for years. These are in a panic, as all closed sans a bankroll and don't know how to get open.

Only hope for any of these type shows is the fairs. While on the other hand many fairs throughout the country have decided to call o: this year's Midway doing.

Concession manufacturers, in an effort to stimulate business have chopped prices, but with no carnival money, most are holding the sack, despite heavy price drops.

One outfit, in Illinois, is trying to collect from concession men, in advance, in the hopes it can get enough money together to pay fare to the opening stand. Only one lad has promised $50, the rest of the letters requesting carfare to get to the winter. quarters.

No New Orders

Ride manufacturers, who have plenty tied up in plants, with one or two exceptions, haven't an order for a new ride on their books. Exceptions are two makers who are spotting new rides on a major outfit, without any down payment, and hoping to collect as the season goes on.

Tent manufacturers are about in the same boat, with most of the carnivals and concession men going to use the last season and patched rags for 1931.

It's impossible to find a single indication that might mean anything, in any part of the country, for the carnival. Canada, once a gold mine for this type of show, has been milked dry, with most of the outfits and owners frankly stating they wouldn't go into the country even if they could raise railroad fare. California is now working on a law that will bar all carnivals from the state.

Railroads, the past fall, hauled some of the carnivals to their next stand, taking a chance on collecting their fare from the profits of the first few nights. This has been stopped on all roads as not worth the risk.

This season agents and personnel, hopping about the country, trying to line-up fairs, have all paid cash fare, instead of being allowed mileage by the railroads. In the past r. r.'s, have advanced mileage to general agents and owner on a $200 or $300 first move, but now even this concession is out.

Likely be plenty of truck carnivals making the rounds of country towns, as many of the concession men own cars which are being converted into trucks. These outfits, however, won't carry any rides or amusement devices, depending solely on the stores and wheels. With the multitude educated into the carnival gimmick, these small outfits haven't a chance, even in the tanks.

Ringling to Scrap Robinson Name, Revive Forepaugh, Cincy Hears

Cincinnati, March 3.

Instead of staging an indoor circus this winter, as has been their annual custom for the past decade, local Shriners are promoting the season's opening of the Hagenback-Wallace Circus on the Cumminsville lot here May 4-6. For this engagement the billing will be the John Robinson and Hagenbeck-Wallace Combined Shows. All of the Shriners' indoor circuses in this city were directed by John G. Robinson, who founded the circus bearing his name in 1825.

It is understood John G. Robinson is lending the John Robinson Circus title to the Shriners, but that following the local date it will no longer be used by the Ringling interests, the latter refusing to pay Robinson $10,000 a year for the use of the oldest of American circus names.

Title on Royalty

When the Ringlings took over the properties of the American Circus Corporation, which included the Sells-Floto, Hagenbeck-Wallace and Sparks titles and equipment and the John Robinson Circus equipment, the Robinson title was not a part of the purchase. The terms of the deal, it is reported, were that the Ringlings could use the John Robinson name up to last year, but that commencing with 1931 its use would call for payment of 10 grand to the Robinson estate.

Authorative information is to the effect that the Ringlings will revive the Forepaugh-Sells circus title this year for a 40-car show to succeed the John Robinson Circus, making it the same size outfit as the Sells-Floto, Hagenbeck-Wallace and Al G. Barnes shows. For this increase of the former Robinson circus, five cars will be taken off the Barnes show reducing it to a 15-car trick.

The Ringlings purchased the Forepaugh-Sells Circus title from the widow of James A. Bailey and used it during 1910 and 1911. Since then the name has been shelved.

The Ringling Bros.-Barnum & Bailey Combined Shows will travel on 114 cars this season, the same as in recent years, continuing as the world's largest white top aggregations.

Drought May Force Midwest Outfits Into Even Tougher Coast Territory

Los Angeles, March 3.

Outdoor showmen on the Coast are not particularly optimistic this year. Where this part of the country once boasted a flock of outdoor amusement enterprises, big and small, the number has gradually but steadily decreased.

Of the few remaining there are now but four representative circuses around California. Al G. Barnes, Gentry Bros., Henry Bros. and Shell Bros. What scattered carnivals there are around are in hiding afraid to come out this year, because of general depression. Orville Craft's truck show is the only carny to venture out so far.

Gillys Hiding

A number of small gilly shows, usually popping out around this time, seem to have faded out.

Foley & Burke, one of the biggest carnival outfits, started out to play some small date up north but will lay low for the rest of the season, from report. The Barnes show is confining its activity this year strictly around the Coast, not intending to venture out further east than the Rocky Mountains.

Probability is that some of the eastern and midwest circuses may take a flyer out here later this year, since facing the poverty-stricken farming states through the middle west will leave them few other spots to go.

Shell Bros. circus opens its season at Mantica, Calif., March 10. Trick will work north from there into Oregon and Washington.

George Engesser, owner of the show, has added 10 trucks to the outfit, which now uses 35 trucks and trailers.

Barnes Opening

Barnes show will head directly north after its opening at Winter quarters March 15. This is the only railroad trick in the west. Others, Schell, Gentry and Henry Brothers are truck shows.

Only carnival wintering here is the Craft Greater Shows. Orville Craft, owner of the outfit, was going to switch from trucks to the railroad this year, but, due to conditions, will stay on rubber. Craft has all the fairs in California sewed up. His carney never leaves the state.

Several new outfits have been in various stages of promotion during the past few months, but none of them got to a point where they were ready to buy equipment.

The Henry and Gentry shows will open here and move eastward. The Schell outfit will play around the Barnes show as long as it remains on the Pacific slope. When the larger show starts east the Schell outfit will make the mountain states.

CIRCUS FOLKS' NEEDY PLIGHT

Chicago, March 3.

Circus owners, including John Ringling and independent owners, are being showered with letters from performers and personnel, not yet engaged, asking for work and ready to make concessions on wages.

At the same time the Ringling circuses will save approximately $50,000 this year because of the reduced prices in foodstuffs. Feeding is and always has been one of the heaviest items of cost in the whitetops.

It is also understood here that all performers and personnel of Ringling circuses will take cuts in salaries ranging from 10 to 33 per cent.

Whether or not the price scale will be lowered for the 1931 season is not yet known, although Miller Bros.' 101 Ranch, if it goes out, will chop the night prices probably to a $1.50 top. Last midseason Miller Bros. cut heavy on the matinee scale and pulled some extra business, which failed to prevent them having an early closing.

LEITZEL MEMORIAL

Minneapolis, March 3.

Memorial rites were performed for Lillian Leitzel, aerialist, killed abroad, at the Shrine circus at the Auditorium here last Friday night. Services preceded the entree of uniformed bodies of the Shrine into the arena.

The band played the number which always was used for the entrance of the aerial star; the drums rolled and, while all the performers gathered in a circle, a eulogy was delivered.

No Tex Fair Gee Gees

Dallas, March 3.

Under pressure of ministers and femme clubs, bill permitting horse racing at licensed fairs in Texas was lost last week in house committee in legislature, 65 to 58. Which was about as close as the fairs ever got to victory.

Obituary

HERBERT CLAYTON

Herbert Clayton, 55, one of the most noted producers in London, long associated with the partnership which took his name, died there Feb. 16 of pneumonia.

Mr. Clayton recently terminated his partnership with Jack Waller and had only produced one show on his own after the firm was broken up. In association with Waller he was identified with some of the biggest successes on the London stage since the war, including "No, No, Nanette," "Mercenary Mary," "Hit the Deck," "The Girl Friend," "Baby Cyclone," "Virginia," "Good News," and "Murder on the Second Floor."

His partnership with Waller started seven years ago. When they separated Clayton produced "Little Tommy Tucker."

He was born in London in 1876, making his stage debut as a chorus boy 20 years later. He became a leading man in "Miss Hook of Holland" and appeared in New York as an actor.

LEONARD BOOKER

Leonard Booker, Scotch actor, who came to the U. S. 20 years ago to play in "Bunty Pulls the String," died Feb. 20 in the Norwalk, Conn., hospital.

Booker was on the road in "The Better 'Ole" and also appeared with Frank Bacon in "Me and Grant," "Three Musketeers" and "Sweet Nell of Old Drury." His last stage appearance was in "First Love" with Fay Bainter.

Ill health forced Booker to retire. A widow and daughter live in this country with present addresses unknown.

Interment in Riverside Cemetery, Norwalk.

F. V. PETERSON

F. V. Peterson, 56, legit producer and one time park operator, died recently in the Hudson River hospital, Poughkeepsie, N. Y., of pneumonia.

Mr. Peterson was a partner years ago of E. J. Carpenter in the operation of Valesburg Park, Newark. He later became identified with legit productions and once managed E. J. Carpenter's "Bringing Up Father."

The body was cremated and the ashes sent to Los Angeles, where his sister lives.

JACOB FOGEL

Jacob Fogel, 70, stage mechanic, died Feb. 26 in the General Hospital, Los Angeles, from a complication of diseases.

He was a director of the "233 Club," Hollywood and a past master of the Motion Picture Lodge of L. A., known as "Truth." He gave Masonic instruction to many film notables, including Douglas Fairbanks, Tom Mix, Harold Lloyd and H. B. Franklin.

CARL H. LEVERAGE

Carl Henry Leverage, playwright and novelist, died Feb. 14 after a brief illness in the Druskin Hospital, New York.

Leverage was co-author of the play, "Whispering Wires," produced on Broadway some seasons ago. He was also the author of 18 novels, as well as 350 short stories.

He is survived by his widow (Mae Collins), his mother, and a sister.

HELEN QUEEN

Helen Queen, former actress, who was severely burned at her home in Agawam, Mass., died Feb. 22 in a Springfield, Mass., hospital.

She was on the stage for 30 years, making her last appearance in Philadelphia.

Mrs. Queen had been an invalid for 13 years.

ALFREDO FIORENZA

Alfredo Fiorenza, 63, picture character actor, died in Hollywood Feb. 24. Fiorenza was born in Italy.

He went to Hollywood seven years ago from the east where he had played in a number of shows.

He is survived by his widow.

LOUIS A. ST. OURS

Louis A. St. Ours, acrobat, died last week in a Fall River, Mass., hospital.

He had been confined there for 16 years by a spine injury suffered while performing in Fall River.

The body of W. W. Warner, advance agent for Roxy's Gang, who was killed in a motor bus smash at Gidding, Texas, Feb. 24, reached New York Monday (2), and was taken to Riverside Memorial Chapel, 76th street and Amsterdam avenue where funeral services were held yesterday (Tuesday), at 11:30 o'clock.

His remains were accompanied by his widow, Sylvia Shearer, former actress. They were placed in the receiving vault in Woodlawn cemetery.

Brother of Louis Litoto, treasurer of the New Amsterdam, died Feb. 24. He conducted the Amalfi cafe on 47th street.

Mother of Morris Green (Green and Gensler) died at home in Bronx Saturday (28).

Mrs. Bettie Butler, 68, mother of Exie Butler (Santo and Butler), died in Louisville, Ky., Feb. 28.

C. B. Waclachlan, a lay member of the N. V. A., died Feb. 25 at 480 Englewood road, Englewood, N. J.

In Loving, Tender Memory

ROI COOPER MEGRUE

FEBRUARY 27, 1927

Carl Henry Leverage

On Feb. 24, 1931, in New York City
Beloved Husband of

MAE COLLINS

Indies 'Protection'

(Continued from page 37)

putes producer representatives' declarations that, if protection is eliminated, there will be no first runs, and that, without high rentals which prior runs afford, producers will be unable to exist.

"No question is raised as to the legitimacy of wholesale buying power of producer-controlled theatres, as in all other types of business," he states. "But we do contend that the exclusive grant of priority of retailing their product is a direct violation of the laws of this country.

"To sum up, we claim that, if an individual retailer is willing to pay the manufacturer-retailer a sum of money consistent with the retailing privilege of that product, the retailer should not be restrained from retailing such product until after the manufacturing-retailer (producer-distributor) has first retailed that same product in the same neighborhood for such a period of time as he sees fit, which period of time is sufficient to secure the great majority of all possible retail sales in that community."

Coast Quest

Hollywood, March 3.

Reported that agents of the Department of Justice are here to investigate protection and clearance under the local zoning plan. This was anticipated locally since Allied States (indie) started its attack against zoning and withdrew its member, L. L. Bard, from the continuing zoning committee. Report that government investigators are here already is a surprise in most quarters.

Lola Gentry, secretary of the local Film Board of Trade, has heard nothing of their presence. Neither has C. N. Peacock, distributor member of the zoning committee. Peacock, exchange manager for Paramount here, states that since Bard withdrew as the only indie exhib member from the continuing zoning committee, the committee has not functioned.

HOLLYWOOD

and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)
Phone Hollywood 6141

The following assignments were made at Coast studios last week:

James Murray, "Kick In," Par.

Leslie Fenton, "Kick In," Par.

Dennis D'Auburn, "Chances," FN.

Antonio Moreno, "Vice Squad," Par.

Joan Blondell, "Reckless Hour," FN.

Ethan Allen, "Too Many Cooks," Radio.

Anthony Bushell, "Passionate Sonata," FN.

Geneva Mitchell, "Madame Julie," Radio.

Raymond Hackett, Bette Davis, "Seed," U.

Norman Foster, "Confessions of a Co-ed," Par.

Carl Miller, "Traveling Husbands," Radio.

Sherry Hall, "Waiting at the Church," Radio.

Roy Neil, to direct "Virtue's Bed," Columbia.

Loretta Sayres, "Red River Rogues," Columbia.

Marion Shilling, lead opposite Richard Dix, "Big Brother," Radio.

Hedda Hopper, Hale Hamilton, Walter Walker, "Rebound," RKO-Pathe.

Genevieve Mitchell, Velma Valentine, Thelma McNeal, "Madame Julie," Radio.

Ramon Pereda, borrowed from Paramount for Spanish "Mary Dugan," Metro.

Clifford Dempsey, George Chandler, Alfred Jones, "Too Many Cooks," Radio.

Clifford Dempsey, George Chandler, Alfred James, Erville Alderson, "Too Many Cooks," Radio.

Complete cast for Paramount's untitled Spanish musical: Roberto Rey, Rosita Moreno, Manuel Arbo, Jose Pepet, Don Catarino Pirrin and Elena Londeros.

When Bert Hollowell became ill Lou Kosloff, former Publix m. c., vacationing here, was pressed into service at Loew's State and gets a contract as m. c. with F. & M. Margaret Padula joined the State bill also late last week, replacing Kohn and De Pinto.

Fox-West Coast disposed of two dark houses this week. Victory, Burbank, goes over to Frank Carmen, while the Maralto, Downing, has been taken over by J. P. Hansen.

Both are indie operators.

Educational Studios, Inc., is suing Tec-Art Studios, Inc., to collect on a $300 note due Feb. 7.

Three new Fox-West Coast houses will be in operation in this territory within 60 days.

First to open will be the Stadium, 1,200-seater, at Pico near Robinson, scheduled to have its premier Friday (6). C. L. Swope has been appointed manager.

Policy as with the other two will be straight pictures with 30c and 40c admissions.

New Fox, at Pomona, and New Fox at Santa Barbara, each seating 1,800, will be open by May 1.

Another extensive shakeup in the field by Fox-West Coast is headed by the retirement of C. W. Grubbs, part owner of the Sunbeam here. F-WC bought out his majority interest in this operation, placing Larry Goux in charge of the house. Goux at the Uptown is succeeded by Rockey Newtown.

Los Angeles division changes include Ralph McGowan at Mesa, replacing Richard M. Hughes; Frank McMahon, replacing Ralph McGowan at Glendale, and Paul Barry succeding Al Rackin at Rosemary, Ocean Park.

Changes have occurred in the Southern California div., with Bill Butts, manager at Redlands and Carl Smith, manager at Egyptian, Long Beach, changing houses; Lester Fountain replacing C. C. Chellew as supervisor of West Coast and Imperial theatres, Long Beach, Chellew replacing Henry Peterson at Fox, San Diego; J. L. Kendrick succeeding Robert C. Cannom at California, San Diego, and Cannom switched to Orpheum, San Diego, with J. E. Graham out.

Only shakeup in San Francisco division is Bert Naus, succeeding Richard Spier as manager of the California.

In the northwest James Hicks steps in as manager of Fox, Seattle, with Louis Golden resigning, and E. B. Carrington replacing Allan Cushman at Hollywood, Portland.

W. H. Sparks, in charge of Jones & Cnon houses in Canon City, Col., is out with A. D. Eichenlaub in. Another Rocky Moutain div. change is Dave Morrison succeeding A. D. Eichenlaub at Egyptian, Denver.

The Midland division records Earl Perry as replacing William Prass in charge of Fox and Hippodrome, Joplin, Mo., and hester Bell as succeeding H. S. Dickson, manager of Strand, Council Bluffs, Ia.

Censor Goes Mgr.

(Continued from page 1)

Richard Salter, one of the three governing members of the Oak Park censor board, and head-woman of the local society crust.

Mrs. Salter is in on a year's contract and her work concerns itself with the booking, billing and general atmosphere of the hoity-toity theatre. Routine detail still under the care of the resident manager. Mrs. Salter will spend a few evenings in the lobby duking the patrons, and the Oak Parkers are said to be highly in favor of the social idea, don't you know!

While Essaness doesn't expect much coin from the upper crust, because there aren't enough of the big social lights to fill the house, the film company does hope for their returns from the under crust who will come to rub shoulders with, or see at a distance, the moneyed de luxe mob.

Champ-Chump Combo

(Continued from page 1)

Wilde, of Cleveland, and John R. Brady, of Pittsburgh, Pa., sat on a cake of ice 45 minutes out of every 60 for 168 hours.

W. H. Wright recently won a contest as the champion "cutter of sheep in half with one stroke."

Recently in New York City Harry Kahne hung longest by his heels while working out a crossword puzzle.

Eating contests, doughnuts, flapjacks, spaghetti and eggs have had their innings.

Non-talking marathon won in Chicago by a femme, Becky Stolzman. She kept still for 976 hours.

Other contests have included tree sitters, chair rocking, talking and marathon dancing. Last mentioned in the midwest is still getting a play with between 6,000 and 8,000 people daily paying from 50 cents and up at White City and Merry Garden to watch two competing marathon dances in progress since Aug. 30.

Exploitation

(Continued from page 21)

nomics at the Loyola University here.

Martin, three years ago, was p. a. for RKO.

Chickens in Pants

Cleveland.

"Parlor, Bedroom and Bath" smashed a record at Loew's State as a result of a high-powered exploitation campaign. By a tie-up with local furniture stores and plumbing concerns, Manager Harry Shaw worked up highly effective lobby display.

Included front room furniture, woman's boudoir and bed, and latest type of bathroom equipment, arranged in apartment style. Publicity campaign completed by a successful 50-word review contest, with $500 in prizes.

But the State's best gag, from viewpoint of novelty and laughs it caused, was used to plug "Chickens Come Home," short Laurel and Hardy comedy. Shaw got 25 leghorn chickens, dressed them up in pants with free tickets in pocket, and released them around town. Scramble that resulted worked up plenty for house.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Regulation capacity Tuesday night for the bargain layout of 10 acts, which proved a fast show with only one or two weak spots.

Little Nemo, the little bull elephant, scored in the opener with a few circus tricks. Marjorie, June and Mary are three kids who have excellent possibilities, but need plenty of drilling. They run through their dancing and tumbling work nicely, but lack finish.

Jack Brancel and Pals was the first real wallop on the bill; the two dogs (pals) being finished stunt artists. Campbell and Lloyd, mixed team of hoofers, would be able to make the grade much more easily if they stuck to their hoofing and sidetracked the comedy.

Rube Tronson and Texas Cowboys were evidently rehearsing their hill-billy routine on the stage. Little to sell to vaude. Parks and Clayton have been around too long with present act. They need new material.

Jay Herby, a one-man band idea that has the makings but needs training and showmanship. Herby can play instruments, but he's letting his best bits fall down badly on the switch-over. Knox-Dobbs and Ritz Carlton Twins is the high-hat handle of the old Flip and Flapper turn, with the funny hats idea as the big climax. Still proves itself a weak gag.

Merrick and Allen have an excellent hoke instrumental idea, not fully developed; inclination to cater to rough-house balcony trade with bad taste humor, mitigated. Lad's tapping is there.

Novack and Fay are emerging from their amateur standing shell. It's the same old burlesque hand-to-hand work hoke, but comedy tumbling surefire.

"Costello Case" (Sono-Art WW) feature.

Regal

House records were broken here this week with Duke Ellington.

Previously he played a week at the Oriental, but that date hardly dented the colored trade in this house.

Ivy Anderson and the Four Blazers were on with Ellington. The latter got off to a bad start, failing to follow the music. Their dancing redeemed any singing fault. Quality hoofing is filled with novelties and neat work throughout.

Opening the stage proceedings was Bert Frank, the card manipulator. Frank still sticks to his usual line of talk. Otherwise the act pleases.

Elsie Richardson, blessed with a clear singing voice and perfect diction, held the deuce. A solo toe dance, followed by an acrobatic routine, completed a showmanly offering worthy of any stage.

Morgan Trio, three spritely and beautiful femmes whose forte is all acrobatic dancing and stunts, pleased strong in the third spot. Girls are smooth and clever in their work and have evolved an interesting number.

Novak and Fay turned out to be two clowning acrobats with a burlesque on gymnastic displays. They dish out plenty of healthy laughs and click all through. Also seen recently at Englewood.

Linda and Drigo's Philippine Band of four stringed instruments held the closing place. A neat novelty where grand opera airs are sent across with success because of skilled playing.

"Morocco" (UA), featured.

North Town Theatre, latest addition to the Publix-B. & K. circuit, will open April 4. Seating capacity of 3,200. Nearest house a small indie six blocks away.

Henry Kahn, for the last two years doing advertising for Publix in Detroit switched to Chicago to exploitation and advertising for Publix-B. & K.

Brevort, for over 25 years a theatrical hotel in St. Louis, closed last week because of no business. Where 100 registered there several years ago only 10 were "guests" at its closing.

"Duke" Pohl, manager for 15 years, attributed the closing to the slump in road shows, the closing of vaude houses and the invasion of the talking pictures.

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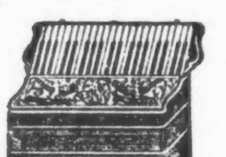
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Dinner with Hot Stuff

(Continued from page 1)

given to the President of the United States. It was fairly good entertainment for some other kind of stag banquet, one of the guests commented, but with several off-color stories and a riot of jazz, it was entirely out of place for the President."

This is the sort of thing that hits the newspaper boys mighty hard. A lot of suggestiveness and innuendo in the entertainment and two palpaby dirty stories were told. On top of that was the singing of one song by a singer who had been ruled off of one of the big vaudeville circuits for the same sort of material.

Each year the two big radio circuits compete for the honor of furnishing entertainment at the White House Correspondents' annual banquet. The President of the United States is always the honor guest.

Last year the entertainment for the dinner was furnished by NBC. This year the dinner was given by CBS with Ted Husing as m.c.

Drawbacks

The criticism is that the entertainment was too long drawn out, lacked variety and was not as high in tone musically as it might have been. Also, it is known, Secretary of the Interior Wilbur was thoroughly shocked at some of the antics, but then, of course, the Secretary of the Interior is known as a very dignified and devout man.

Nat Brusiloff brought down his nine-piece jazz orchestra from the Columbia studios in New York. They played "Cheerful Little Earful" and "Tiger Rag" for the President. Irene Beasley, a crooner, sang "I Got Rhythm" and "Here Comes the Sun."

Husing then told the story about an unfrocked minister, which made the President laugh, but which caused Secretary Wilbur to clamp his lips very tightly.

Roy Atwill, Shepherd of the Lambs club, impersonated a nervous man before a microphone, and this made President Hoover grin. It was very good. What he liked best of all, though, was a wisecrack about the recent Mussolini-Butler case, a parody on Cornelius Vanderbilt's quip, "Don't Tell It to the Marines."

Ann Suter, a Washington girl, sang her celebrated song, "Minni-Ha-Ha." Brusiloff's orchestra closed strong with "You've Got That Thing" and Husing brought the ceremonies to a close with a wisecrack.

President Hoover sat between Louis Wood, of the New York "Times," retiring president of the White House Correspondents, and the incoming president, Paul Mallan, of the United Press.

Aside from all the undercurrent talk about the banquet and the propriety of some of the "stunts," with NBC pointing to its program of last year with Amos-Andy, Revellers Quartet, Dr. Rockwell, Happiness Boys and Graham McNamee, the two broadcasting systems are going to the mat over the affair.

Electrics' Stand

(Continued from page 5)

moves and indications, came with startling bluntness.

For the first time big American film men were told in so many words: "Either play ball with us or we'll play ball with you."

Schenck's Precipitation

A producer, strangely enough, it is commented by picture insiders, precipitated the sudden display of cards. Nick Schenck, of Metro-Goldwyn-Mayer, demanded the electrics immediately desist from further sales of talker equipment to hotels, clubs—in fact every organization except schools, churches and situations coming under definite industrial reading.

Schenck was promptly told by Sarnoff and Otterson, with one seconding and amplifying the comments of the other, that the electrics are in the business of manufacturing and selling equipment permanently. Under no circumstances will they desist from this activity.

The shell burst when producer leaders heard that unless they abet in the sale of such equipment by cooperating with picture bookings to all outside spots with installations requiring the same, that the electrics will supply their own film product market.

Theatres are but a drop in the equipment bucket compared to installation prospects which exist and are being gone after today, producers heard.

No longer can filmdom supply the needs of the equipment manufacturers. Together they must sell a minimum total of 4,000 large machines yearly in order to make ends meet. The theatre market has passed the saturation point.

Fully 1,000 large hotels throughout the U. S. are looked to as the first prospects by the electrics, it is disclosed. This number in hostelries alone is expected to multiply itself many times once pictures four have become a part of the hotel policy.

Film producers, themselves, through casual arithmetic, know that institutional installations throughout the world can many times exceed the total of regular theatres.

Situations

In view of the fact that right now not a single town or third class city is able to exhibit all the pictures yearly produced by the industry, according to the claim of several executives, wired hotels will afford the industry first opportunity for 100% coverage. By the same token it will furnish producer-theatre-owners with a hotel wedge in territories where they are weak and the opposition especially strong.

Getting back to the theatre situation as a whole, however, it was pointed out by Schenck that theatre margin right now, before the hotel-theatre advent, is so slim that the loss of additional paying patronage will mean disaster.

Grind Shows

Producers are already possessed of information of the hotel-theatre policy the electrics are planning. This would call for a regular grind show, starting at nine in the morning and running right through the day and part of the night. Before equipment can be sold the electrics must guarantee bookings to hotels.

Initial programs are to be made up chiefly of short subjects. Western Electric and Radio Corporation have been producing material of this kind. Producers say that initial programs are to be patterned after radio broadcasts and to be known as "a radio varieties" policy.

What the electrics will do with the terms embodied in their recording licenses with regular Hays producers was not touched upon at the latest Hays session. The meeting terminated with the electric mandate getting on the record and with producers doing plenty of thinking.

60 Indie Features

(Continued from page 7)

effort of the indies since talker closed out the silents.

Previous Low Average

Indie features in the past three years have averaged little over $25,-000 each, with the larger portion of them being produced for around $16,000 and looking it.

Double bills have been the indies' greatest source of encouragement. Companies such as Big Four, Continental and Syndicate, who didn't have a chance to get their product into any of the better houses, are now selling the larger circuits for their twin bill houses.

Cutting of product, or failure of the majors to increase their program for this and next season has been the needed additional boost to the indies.

Revived indie activity will also be fine for the rental studios, which have taken a licking for the past two years. A few of these studios have been after tenants outside of the picture industry to help with the overhead. Press agents, radio broadcasting stations, recording companies, sound equipment builders and machine shops having taken over office and studio space formerly used for picture production.

VARIETY BILLS

(Continued from page 46)

George Warde
Reynolds & Stencel
Sunkist Beauties

SAN JOSE, CALIF.
California
2d half (8-11)
"Golden West"
B & H Hutchins
Bee Hoe Bray Co
C'f Eagle Feathers
Valerie Wade
Jimmy Ames
Rasch Dancers

SEATTLE, WASH.
Paramount (6)
"Prosperity" Idea
Lucille Page
Jack LaVier Co
Danny Beck
Harris & Daniels
Sunkist Beauties

SPRI'GF'LD MASS
Fox Poli (6)
"Espanola" Idea
John & Har Griffith
Harry Vernon
Mayo & Caruso
Mae Packer
Abbey Green
Sunkist Beauties

ST. LOUIS, MO.
Fox (6)
"Icy Hot" Idea
3 LeGrohs
Helen McFarland
Blomb'rg's Alask'ns
Heras & Wallace
Betty Lou Webb
Sunkist Beauties

TACOMA, WASH.
Broadway (6)
'Top o' the World'
Jack Pepper
Fawn & Jardon
Russell & Johnson
Sunkist Beauties
Craft & McAuley
Jan & Jalna
Billie & Trixie
Lucille Vercon

UTICA, N. Y.
Avon (6)
"Moonlight Revels"
Weston & Lyons
Charles Brugge
3 Melvin Bros
Freda Sullivan
Curry & Brown
Pierce & Lazalee
Sunkist Beauties

WASH'GTON D. C.
Fox (6)
"New Yorker" Idea
Callahan & Jackson
Whitey Roberts
Marjorie Burke
Dorothy Bartosh
Phyllis DuBarry
Sunkist Beauties

W'RC'ST'R, MASS.
Palace (6)
"Gondoliers" Idea
The Romeros
Jazzlips Richardson
Moro & Yaconelli
Ali's Blue Devils
Sunkist Beauties

LONDON

Week Mar. 2

CARDIFF
Capitol
"Benson Murder C"
"Light of W Stars"
Pamela Vilna

MANCHESTER
Paramount
"Big Pond"
"Visions of Gold"
Stadler & Rose
Brix & Partner
Vera Florence

New Cross
Norah & R St John
Collinson & Dean
Jean Florian
The 3 Weire Bros
Billy Bennett
Will Hay
Byden Currie
Frank Lucas

ASTORIA
Brixton
"Let Us Be Gay"
"Honey"
"Man in the Moon"
Mangan-Tiller Girls
Doreen Thornton
Jeanne & Voorhees

Finsbury Park
"King of Jazz"
"Honey"
'Symph'ny in H'ps'
Michel
Florence Starr
Mary Honer
Par-Tiller Girls
Sheelah Field

Old Kent Road
"Let Us Be Gay"
"Honey"
"Jack of Hearts"
Tiller Shamrocks
Dinkie Denton 3
Kathleen
Art Hadley

Streatham
"L'd Richard in F"
"Cat Creeps"
"Diam'nd Bracel't"
Carlton-Tiller Girls
Harry Jones
Taps & Tempo

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch
Gypsy Markov
Two Spec
Laloli Tashetto
Lois Marie Sennett

Beaux Arts
Madeline Randall
Wilma Cox
Myrtle Miller
Salvatori Orch

Central P'rk Casino
The De Marco's
Leo Reisman Orch

Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Irving Ross
Madeline Killene
Estelle Fratiss
Bernie M'xwell's Or

Club Delmonico
Morton Downey

Club Richman
Harry Richman
Frances Williams
Cardini
California Col'g'tes

Connie's Inn
Ada Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
Len Harper
4 Bon Bon Boys
F Henderson Orch

Cotton Club
Mildred Washingt'n
Cora La Redd
Sherman Robinson
Leitha Hill
Alma Smith
Eddie Lester
Cotton Club Trio
Clarence Robinson
Swan & Lee
Henri Wessels
Cab Calloway Orch
4 Step Bros

El Patio
Irene Bordoni
Maurice & Irene
Emil Coleman Orch

Hollywood
N T G Rev
Katz Orch

Paramount Grill
Gus Van
Richardson Orch

Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch

Silver Slipper
Clayton Jackson & Durante

The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith

Villa Vallee
Smith Ballew Orch

CHICAGO

Club Alabam
Vivian Janis
Sid Erdman
Joan Erwin
Rose Henesy
Elsie Joyce
Alma Williams
Slater Brockman
W Newberger Orch

Club Ambassadeur
Effie Burton
Ethel Merova
Gladys Mintz
Jimmie Noone Or

Club Bagdad
Bobby Dickinson
Charlie Pierce Or

College Inn
Cutler Sis
Ben Bernie Orch

Colosimos
Dick Hughes
Cushing & Hutton
Sherida Cooper
Gene Gill
Danders & Buckley
Bernie Fischer Or

Cotton Club
Clara Townsend
3 Pepper Shakers
Ruby Mason
Slick White
Elmber Turner
L Millinder Orch

Frolics
Alice Wellman
Mike Fritzl
Ralph Gallet
Julia Gerity
Earl Richard
Charles Kaley Or

Golden Pheasant
Freddie Daw Orch

Golden Pumpkin
Harry Fine
Irene George
Carol Lewis
Jack Chapman Or

Granada Cafe
John Fulton Jr
A & N Selby
Ardley Twins
Paul Whiteman Or

Grand Terrace
Billy Mitchell
Mae Alix
Vivian Brown
Mary Dixon
Jesse Crye
Earl Hines Orch

Lincoln Tavern
Fred Stritt
Etta Reed
Iris Monohan
D & D Dade
Al Handler Orch

Mack's Club
Sir Harry Glyn
Trudy Davidson
Jules Novit Orch

My Cellar
Ethel La Chance
Vaughn Sis
Edna White
Winifred Johnson
Johnnie Hurst
Romo Vincent
Wally Moran Orch

Petrushka Club
Baroness Erzi
Al Zimmey
Sol Wagner Orch

Uptown Village
Earl Hoffman Orch

Vanity Fair
Clyde Snyder
Phil Levant Orch

Ed Taller, the short story scribbler, returning soon from South America to help edit a new mag. The other fellow cabled Taller he has raised the rest of the money.

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Par's Star Policy

(Continued from page 5)

in order to reach the constellation at least one year of b. o. demonstration and build-up are required.

Star Material

Regarded as star material and entering the starring school are Carol Lombard, Carman Barnes, Sylvia Sidney, Phillip Holmes, Miriam Hopkins and Charles Ruggles.

Fredric Marsh and Claudette Colbert have reached the graduation class as the result of unforeseen emergencies brought about by the exodus of Geo. Bancroft, Ruth Chatterton and William Powell. Miss Colbert and Marsh are set for individual stellar recognition in production.

In the present stellar ratings several big exchanges are expected. Clara Bow, while still leading in studio fan mail and still to be continued as a Paramount star, is declared off the femme throne. The race for that altar has narrowed down to Marlene Dietrich and Nancy Carroll for Par. The difference in type between the two is admitted, yet it is a toss up. Miss Carroll's progress to stellar heights has been the result of successful and normal development. Miss Dietrich, on the other hand, because she skyrocketed from an unknown, yet requires time in a general type of Hollywood production before her permanent status can be defined.

On the male end Chevalier holds the sceptre without a competitor. Gary Cooper is said to be viewed as second in importance from the 1931 perspective on production activity. Buddy Rogers and Jack Oakie are looked upon as better first water featured players and co-stars than individual lights.

It is gleaned that production and star building occupied the center of the private stage in a Kansas City hotel. Attending were Adolph Zukor, Sidney Went, Walter Wanger, Sam Katz and two executives from Par's treasurer's office; also, from the West Coast, Jesse Lasky and B. P. Schulberg. Reason for picking the mid-west spot was to expedite matters, Zukor desiring to return east as speedily as possible which he did, with the others, except Schulberg, who returned to the coast.

During the sessions, which lasted nearly two days and put into final detail all of the plans to be announced at the sales convention, Schulberg projected prints of "Skippy" and "City Streets."

Reps and Debs Snoop

(Continued from page 1)

higher up gossip. Such suburbs as Westchester and Forest Hills are being covered in this manner.

About six girls now receive regular reporter pay. Some are already registering squawks, claiming rewrite men treat their copy much in the same way, only with far less expansion, as it gets in the official city room.

The move with both publications is still in the experimental stage.

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